CASH BOX™

JULY 30, 1988

NEWSPAPER $3.50

GUNS N' ROSES

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*POUR SOME SUGAR ON ME* (Mercury/PolyGram 870 298-7)	Def Leppard	1	14
2	*ROLL WITH IT* (Virgin 7-99326)	Steve Winwood	4	8
3	*HOLD ON TO THE NIGHT* (EMI-Manhattan B-50106)	Richard Marx	3	11
4	*THE FLAME* (Epic 34-07745)	Cheap Trick	2	17
5	*HANDS TO HEAVEN* (A&M 2991)	Breathe	8	13
6	*SIGN YOUR NAME* (Columbia 38-07911)	Terence Trent D'Arby	10	10
7	*MAKE ME LOSE CONTROL* (Arista AS1-9686)	Eric Carmen	9	11
8	*NEW SENSATION* (Atlantic 7-89080)	INXS	5	12
9	*1-2-3* (Epic 34-07921)	Gloria Estefan and the Miami Sound Machine	13	9
10	*RUSH HOUR* (EMI- Manhatten B-50118)	Jane Wiedlin	11	13
11	*MERCEDES BOY* (MCA 53279)	Pebbles	6	13
12	*I DON'T WANNA LIVE WITHOUT YOUR LOVE* (Reprise/Warner Bros. 7-27855)	Chicago	17	9
13	*I DON'T WANNA TO GO ON WITH YOU LIKE THAT* (MCA-53345)	Elton John	19	7
14	*DO YOU LOVE ME?* (Motown Y 448F)	The Contours	16	8
15	*MONKEY* (Columbia 38-07941)	George Michael	25	4
16	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	21	12
17	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	18	12
18	*LOVE WILL SAVE THE DAY* (Arista AS1-9720)	Whitney Houston	24	5
19	*COLOUR OF LOVE* (Jive/Arista JS1-9707)	Billy Ocean	22	10
20	*NITE AND DAY* (Uptown/Warner Bros. 7-28192)	Al B. Sure!	12	17
21	*FAST CAR* (Elektra 7-69412)	Tracy Chapman	28	7
22	*FOOLISH BEAT* (Atlantic 7-89109)	Debbie Gibson	14	15
23	*THE TWIST* (Tin Pan Apple/Polydor 887 571-7)	Fat Boys	26	7
24	*SWEET CHILD O' MINE* (Geffen 7-27963)	Guns n' Roses	41	6
25	*SIMPLY IRRESISTIBLE* (EMI-Manhattan B-50133)	Robert Palmer	30	5
26	*WHEN IT'S LOVE* (Warner Bros. 7-27827)	Van Halen	32	5
27	*LOVE CHANGES(EVERYTHING)* (Capitol B-44137)	Climie Fisher	29	12
28	*RAG DOLL* (Geffen 7-27915)	Aerosmith	31	9
29	*PERFECT WORLD* (Chrysalis VS4 43265)	Huey Lewis And The News	37	3
30	*DIRTY DIANA* (Epic 34 07739)	Michael Jackson	7	13
31	*PARADISE* (Epic 34-07904)	Sade	20	12
32	*LOST IN YOU* (Warner Bros. 7-27927)	Rod Stewart	15	13
33	*NOTHIN' BUT A GOOD TIME* (Enigma/Capitol B-44145)	Poison	27	15
34	*MAKE IT REAL* (MCA MCA-53311)	The Jets	23	15
35	*THE VALLEY ROAD* (RCA 7645-7-R)	Bruce Hornsby & The Range	33	14
36	*NOBODY'S FOOL (Theme from Caddyshack II)* (Columbia 38-07971)	Kenny Loggins	45	4
37	*I'LL ALWAYS LOVE YOU* (Arista AS1-9700)	Taylor Dayne	42	8
38	*ALL FIRED UP* (Chrysalis VS4 43268)	Pat Benatar	43	5
39	*HERE WITH ME* (Epic 34-07901)	REO Speedwagon	44	6
40	*I STILL BELIEVE* (MCA MCA-53288)	Brenda K. Starr	34	18
41	*TOGETHER FOREVER* (RCA 8319-7-R)	Rick Astley	35	16
42	*ANOTHER PART OF ME* (Epic 34-07962)	Michael Jackson	67	2
43	*I SHOULD BE SO LUCKY* (Geffen 7-27922)	Kylie Minogue	36	12
44	*I KNOW YOU'RE OUT THERE SOMEWHERE* (Polydor/PolyGram 887 600-7)	The Moody Blues	47	8
45	*CIRCLE IN THE SAND* (MCA MCA-53308)	Belinda Carlisle	38	16
46	*IN YOUR SOUL* (EMI-Manhattan B-50134)	Corey Hart	46	8
47	*MISSED OPPORTUNITY* (Arista AS1-9727)	Daryl Hall John Oates	57	4
48	*IT WOULD TAKE A STRONG STRONG MAN* (RCA 8663-7-RAA)	Rick Astley	68	3
49	*I HATE MYSELF FOR LOVING YOU* (Blackheart/CBS ZS4 07919)	Joan Jett and the Blackhearts	55	6
50	*SAYIN' SORRY (DON'T MAKE IT RIGHT)* (Vendetta/A&M VV-7200)	Denise Lopez	53	7
51	*I DON'T WANT TO BE A HERO* (Virgin 7-99304)	Johny Hates Jazz	59	4
52	*PLEASE DON'T GO GIRL* (Columbia 38-07700)	New Kids On The Block	58	6
53	*ONE GOOD WOMAN* (Full Moon/Warner Bros 7-27824)	Peter Cetera	79	2
54	*KNOCKED OUT* (Virgin 43252)	Paula Abdul	60	6
55	*HOLE IN MY HEART (ALL THE WAY TO CHINA)* (Epic 34-07940)	Cyndi Lauper	61	
56	*SAY IT'S GONNA RAIN* (Epic 34-07908)	Will To Power	56	7
57	*IF IT ISN'T LOVE* (MCA 53264)	New Edition	69	
58	*ONE MORE TRY* (Columbia 38 07773)	George Michael	40	16
59	*BOOM! THERE SHE WAS* (Warner Bros. 7-27976)	Scritti Politti featuring Roger	63	6
60	*BEDS ARE BURNING* (Columbia 38-07433)	Midnight Oil	49	18
61	*LITTLE WALTER* (WING/PolyGram 887 385-7)	Tonyl Tonil Tonel	54	10
62	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	39	14
63	*TALL COOL ONE* (Es Paranza/Atlantic 7-99348)	Robert Plant	48	14
64	*HEART TURNS TO STONE* (Atlantic 7-89046)	Foreigner	72	3
65	*TOMORROW PEOPLE* (Virgin 7-99347)	Ziggy Marley & The Melody Makers	51	11
66	*BETTER BE HOME SOON* (Capitol B-44164)	Crowded House	73	4
67	*LOOK OUT ANY WINDOW* (RCA 8678-7-RAA)	Bruce Hornsby And The Range	83	2
68	*KISS ME DEADLY* (Dreamland/RCA 6866-7)	Lita Ford	50	18
69	*FEELINGS OF FOREVER* (MCA - 53325)	Tiffany	62	8
70	*SHATTERED DREAMS* (Virgin 7-99383)	Johnny Hates Jazz	52	19
71	*WHAT'S ON YOUR MIND (PURE ENERGY)* (Tommy Boy 7-27826)	Information Society	81	2
72	*TROUBLE* (Mercury 870 154-7)	Nia Peeples	64	13
73	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Daryl Hall John Oates	65	16
74	*SPRING LOVE (COME BACK TO ME)* (LMR 74002)	Stevie B.	84	3
75	*TELL ME* (Atlantic 7-89051)	White Lion	80	4
76	*FORGIVE ME FOR DREAMING* (Chrysalis VS4-43237)	Elisa Fiorillo	66	12
77	*WE ALL SLEEP ALONE* (Geffen 7-27986)	Cher	70	17
78	*MAKE IT LAST FOREVER* (Vintertainment/Elektra 7-69386)	Keith Sweat (Duet With Jacci Mcghee)	89	2
79	*DON'T WORRY BE HAPPY* (EMI-Manhattan B-50146)	Bobby McFerrin	DEBUT	
80	*FALLEN ANGEL* (Enigma/Capitol B-44191)	Poison	DEBUT	
81	*SUMMERGIRLS* (4'th & B'Way 7468)	Dino	90	2
82	*INSIDE OUTSIDE* (Fever/Sutra SF 1916)	Cover Girls	87	2
83	*THE RIGHT STUFF* (Wing/PolyGram 887 386-7)	Vanessa Williams	88	2
84	*ALWAYS THERE FOR YOU* (Enigma 75019)	Stryper	DEBUT	
85	*I FEEL FREE* (MCA MCA-53377)	Belinda Carlisle	DEBUT	
86	*MY OBSESSION* (Chrysalis VS4 43240)	Icehouse	86	4
87	*DON'T BE CRUEL* (Epic 34-07965)	Cheap Trick	DEBUT	
88	*SKIN DEEP* (Geffen 7-27894)	Cher	DEBUT	
89	*THE DEAD HEART* (Columbia 38-07964)	Midnight Oil	DEBUT	
90	*NICE 'N' SLOW* (Capitol B-44171)	Freddie Jackson	DEBUT	
91	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell featuring Joe Esposito	71	25
92	*SUPERSONIC* (Ruthless/Atlantic 7-99328)	J. J. Fad	74	14
93	*TWO OCCASIONS* (Solar/Capitol 70015)	The Deele	76	22
94	*DARLIN' DANIELLE DON'T* (CBS Associated ZS4-07909)	Henry Lee Summer	78	10
95	*COMING TO AMERICA* (Atco/Atlantic 7-99320)	The System	85	3
96	*NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J)	Samantha Fox	75	23
97	*WISHING I WAS LUCKY* (UNI/MCA 50000)	Wet Wet Wet	91	10
98	*ANYTHING FOR YOU* (Epic 34-07759)	Gloria Estefan and Miami Sound Machine	82	27
99	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	77	16
100	*UNDER THE MILKY WAY* (Arista AS1-9673)	The Church	92	17

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COVER STORY

Guns N'Roses

By Julius Robinson

Guns N'Roses is one of those success stories that makes you understand why Geffen set up shop on L.A.'s Sunset strip within earshot of such venerable rock institutions as the Whiskey and the Roxy. The guys in the band, W. Axl Rose, Slash, Izzy, Duff and Steven, are honest-to-badness, no pretense Hollywood rockers; they are all street and party and raucous volume, the A&R man's dream discovery, a wild animal that sells records.

Upon closer inspection however, which consists of a careful listening to their album, you discover an element that is not translated in their phone-book sized press kit containing press clippings which mainly debate whether the band is *glam* or "the loudest band" or "the next bad-boys of rock'n roll." They're musical, definitely more talented than your average metal bashers, they're somewhere between AC/DC, the Kinks and Aerosmith. And, by golly, Guns N'Roses writes *songs*, maybe no lyrical Springsteens here but it's sure honest stuff. From the first searing guitar riffs of "Welcome To The Jungle" to the creative figures and appealing vocals on "Sweet Child O'Mine" you sense the birth of something, hardly a rough beast slouching towards Bethlehem as the press would have you believe, but perhaps going the direction of a Led Zeppelin. The growth potential is incredible, and one can only predict that a few more years of heavy partying may slow their hyperactivity into brilliance and perhaps even sobriety.

As it stands today the Guns N'Roses LP *Appetite For Destruction* is topping the *Cash Box* charts and we foresee likewise success for the single "Sweet Child O'Mine." For Geffen and the band, that's reason enough for celebration.

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TOP POP DEBUTS

SINGLES

79

DON'T WORRY BE HAPPY
Bobby McFerrin – EMI/Manhattan

ALBUMS

71

DREAM OF LIFE
Patti Smith – Arista

#1
POP SINGLE
POUR SOME SUGAR ON ME
Def Leppard
Mercury/PolyGram

#1
B/C SINGLE
DON'T BE CRUEL
Bobby Brown
MCA

#1
COUNTRY SINGLE
BABY BLUE
George Strait
Columbia

#1
JAZZ ALBUM
CLOSE-UP
David Sanborn
MCA

#1
RAP ALBUM
STRICTLY BUSINESS
E.P.M.D.
Profile

#1
POP ALBUM
APPETITE FOR DESTRUCTION
Guns & Roses
Geffen

#1
B/C ALBUM
IN EFFECT MODE
Al B. Sure
Warner Bros.

#1
COUNTRY ALBUM
IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')
George Strait
MCA

#1
12" SINGLE
THE RIGHT STUFF
Vanessa Williams
Wing/PolyGram

WINNER'S CIRCLE

THE DEAD HEART
Midnight Oil
Columbia

Cash Box research from both radio and retail activity indicates that this record exhibits Top Ten potential.

FIRST HE TOOK MANHATTAN AND THEN HE TOOK L.A. – Columbia recording artist, Leonard Cohen, recently performed a sold-out show at the Wiltern Theatre in Los Angeles, wrapping up a four month European tour in support of his new LP I'm Your Man. *Pictured backstage after the show (from l to r) are: Ron Oberman, Vice President, A&R, Columbia Records; Leonard Cohen; Bob Wilcox, Vice President of Marketing, Columbia Records; Alan Oreman, Director of Album Promotion, Columbia Records, West Coast; Kris Puszkiewicz, Associate Director Artist Development/Video, Columbia Records, West Coast.*

Bigger Than Ever: New Music Seminar 9

By Joe Levy

NEW YORK – It's almost a decade old, but they still call it the *New* Music Seminar. Bigger than ever, the ninth annual NMS filled the mid-town Manhattan Marriott-Marquis Hotel, July 16-20, with some 7,300 eager participants. As U2 manager Paul McGuinness put it in his keynote address, the New Music Seminar is "the major event in the American and now the world music industry. It has become very big business."

In the rest of his inspiring Monday, July 18, speech McGuinness was hard on what he saw as the uncreative sides of the industry, singling out the "utter awfulness" of much "sponsor bedecked" black music, and current British rock 'n' roll, which he termed "a wasteland." He blasted Michael Jackson, commenting, "What is the point of achieving all he has musically, personally, and culturally" if he sells all that to Pepsi. McGuinness praised bands like Guns & Roses who refuse to copy the styles of other successful bands, and who have found out that, "The future belongs to the brave."

McGuinness's keynote was preceeded by the presentation of two awards in memorium for NMS founder and Island Records A&R executive Joel Webber. The recipients, who were honored for their commitment to innovation and artistic freedom in the music industry, were Frank Riley of Venture Booking, who announced he was leaving Venture to go to Triad Artists in Los Angeles, and Seymour Stein, president of Sire Records, who delivered a short, heartfelt speech in which he said, "Rock 'n' roll has kept me young. It's kept me from growing up."

Boogie Down Productions DJ Scott La Rock was also honored with a memorial award, presented at the hip hop Battle For World Supremacy finals, held at the Ritz on Monday night. Dubbed the Scott La Rock New Jack Award it was presented to EPMD. The award was determined by balloting by hip hop DJs and MCs

For the remainder of the seminar the business aspect of things did tend to dominate more than ever. Though the music itself still reigned during the evenings (see accompanying article for details of the New York Nights festival), the days were given over to the joys of networking, schmoozing, and dealing. And many of the panels concerned increasing the marketing potential of new or independent music. The "Chain Retailers & New Music" panel that opened the seminar on Sunday, July 17, attacked the problem of breaking new music artists quite directly, as did Monday's publicity and atlernative commercial radio panels.

Other panels offered help to artists aspiring to record deals. Sunday's "Soundtrack Deal: A Mock Negiotation" and "Music Marketing & Sponsorship" panels were full to overflowing, and Tuesday the main ballroom was full for both the "A&R: Attitude & Resistance" and the producer panels. At the latter hopeful artists were given a chance to submit demo tapes to a panel consisting of many of the most important producers working today, including Dave Stewart of the Eurhythmics, metal producer Ric Browde, Public Enemy producer Hank Shocklee, and R.E.M. producer Scott Litt.

The breadth of the panels reflected the New Music Seminar's impor-

(Continued on page 5)

New York Nights Festival Rocks The City

By Joe Levy

NEW YORK – While the days of the New Music Seminar were filled with panel discussions and the business of the music industry, the nights were filled with music. The seminar ID badge gained participants entry to over 25 venues in the Manhattan area participating in the New York Nights music festival. Over 250 bands from major alternative stars like the Meat Puppets and Public Enemy to unknowns like Austin's Child Bearing Hips and Boston's Cavedogs played.

Besides the incredible heat (the temptures were in the 90s during the day and night) the story of New York Nights festival was the crowds. This year for the first time the seminar made discount New York Nights festival passes available to the general public. Those who were interested in attending the concerts but not the rest of the seminar could buy a club pass for $99. 520 people took advantage of the offer, bringing the total number of New York Nights participants to close to 7,800. As a result, popular showcases like the Miracle Legion, Royal Crescent Mob and Meat Puppets bill at CBGBs and the Caroline Records show featuring Pussy Galore, White Zombie and Naked Raygun at the Big Kahuna were filled to capacity by 10:30 Saturday evening, before even the first band on either bill had started to play. Lines of over 50 people, general public and New York Nights pass holders, waited in unsteady rain hoping to gain admission. And no one could explain why these overcrowded shows were scheduled for relatively small clubs the very same night a triple bill of Band Of Susans, Henry Rollins Band, and Live Skull had the much larger Ritz less than half full.

But there was much great music to be seen away from the crowds. Mo dance, rap, and international musi than ever was scheduled this yea three monster rap bills including vir tual every hip hop star, a opening night party including Dissidenten, The Information Society, and Was (Not Was), house and Hi-NRG nights at the World, and a Palladium triple bill of Toure Kunde, the Ohio Players, and the Gypsy Kings. Not to mention the appearence of soca star Arrow, sitar star Ashwin Batish, and reggae star Sister Carol on three separate nights at S.O.B.'s. The usual fine line up of alternative rock was dominated by New York bands that appear here frequently: Pussy Galore, Live Skull, White Zombie, Living Colour, and Binky Phillips. Still, the appearence of punk heros Pere Ubu and Iggy Pop was a coup, and a range of lesser known indie rock gods from the Membranes to Soundgarden we scheduled as well.

While there were far too many shows to mention, let alone attend, there were standouts. Boston's Lemonheads are touted as "the next Replacements" by their supporters not because they sound like the Replacements, but because they're young, have decent songs and pack their music with serious passion and longing. At the Tang Records showcase on Friday, July 15, at the Knitting Factory they supported those claims, turning in some hardcore influenced whining pop and having a lot of fun.

The next night featured a fine solo show from Walter Salas-Humara of the Silos at the Rodeo Bar, as well as

(Continued on page 5)

FROM "BRASIL" WITH LOVE – As part of their current concert tour, Atlantic recor group The Manhattan Transfer recently played two shows at New York's Radio City Music l The multiple-Grammy-winning group's touring activities coincide with the ongoing succe their latest album, Brasil. *Shown at Radio City Music Hall (from l to r) are: Vince Faraci, lantic Vice President of Promotion/Marketing; The Manhattan Transfer's Tim Hauser; Maria, Atlantic Vice President of Sales; Alan Paul of The Manhattan Transfer; Atlantic Se Vice President/General Manager Mark Schulman; and The Manhattan Transfer's Janis S & Cheryl Bentyne.*

New Music

(Continued from page 4)

tance to all aspects of the music industry. Panels concerned music publishing, dance indies, rock indies,alternative radio, college radio, video and audio techology, radio, retail, record promotion. There were DOR, Hi-NRG, dance music, and hardcore/speedmetal conclaves, as well as panels on world music and international lisencing.

Clear standout panels were Sunday's rap summit and Tuesday's "Sampling: Litigation & Settlements." The first lasted almost three hours, and eventually a panel of label executives including Tom Silverman of Tommy Boy, Fred Munao of Select, Bill Stephney of Def Jam, Barry Weiss of Jive, and Nat Robinson of First Priority let the room full of hip hoppers speak their minds. The sampling panel focused on the legality of sampling and the ramifications of a current suit involving Jimmy Castor and the Beastie Boys, who are being sued for copyright infringement for sampling Castor's work. Daddy-O of Stetsasonic and Bob Christgau of the Village Voice defended sampling, calling it a new art form that possibly demand a new set of copyright considerations. Bruce Gold of Cowan & Bodine, the lawyer representing Castor, and Jay Morgenstern of Warner/Chappell Music Publishing explained current copyright and royalty regulations.

Panels on censorship and racism, staples of both the NMS and CMJ conventions, were held Monday. Howard Bloom, whose Music In Action organization lobbies against the PMRC, moderated the censorship panel, which featured rock critic Dave Marsh and David Scott, a psychologist whose work is frequently citied by rightist organizations. Though it essentially preached an anti-censorship message to the converted, the panel achieved a certain urgency due to the Child Protection and Obsenity Act currently pending in Congress, a bill intended to enable the federal government to crack down on pornography that could have ramifications for the entire entertainment industry. The racism panel, which included Nelson George of Billboard, Nona Hendryx, and Tanya Blackwood of the RIAA, focused mainly on the need for affirmative action hiring practices within the industry, though it caught fire when activist Felipe Luciano delivered an impassioned call for a more realistic reflection of the powerlessness of people of color within the work of black artists. "The only reason we're having this panel is you have no power," he said, eventually concluding that, "Men of color have become so emotionally faggotized" that they no longer work to claim the power they need. The irony of his essentially homophobic remark coming during a panel intended to promote equality and respect was lost on the audience and panel.

NY Night Fest

(Continued from page 4)

an astounding performance by Band Of Susans at the Ritz. Much less turgid and formless than the wall-of-guitar drone sound on their *Hope Against Hope* LP, the Band Of Susans filled the Ritz with a big mass of chiming, roaring guitars that suggested white noise played AOR style. Dazed and hairless Henry Rollins fans wandered the lobby wondering if they'd stumbled into a U2 show, and there was something grand and plainly rocking about the Susans. Later that night The Meat Puppets played to an overflowing house at CBGB. Their psychedelic version of ZZ Top desert rock seems destined to break to mass audience.

Also likely to break to a bigger audience is Soundgarden, a Seattle quartet that wears their Led Zep influence loud and proud. Recently signed by A&M, they topped the SST showcase at CBGB Tuesday night with feedback drenched power metal. One of the most enjoyable shows of the festival came from Dag Nasty, a post-hardcore quartet who played the tiny Lismar Lounge in what seemed like 100 degree heat. The basement room became a pile of sweaty, slam dancing flesh. The audience and the music were as one, and all was right with the world. By far the wildest show was the finale of the MC and DJ Battle For World Supremecy at the Ritz, Monday, July 18. Big Daddy Kane and Biz Markie rocked the house before a terminally bugging Flavor Flav of Public Enemy took the stage, preventing Stetsasonic from going on. Accompanied by LL Cool J's DJ Cut Creator Flav prepped the audience for the arrival of Chuck D. The place went wild as Chuck and Flav dropped several of their biggest bombs, and a wise Stetsasonic refused to follow their act.

New England Digital To Host August Confab

NEW YORK – New England Digital Corp. will hold its seventh annual conference, August 25-29 at Dartmouth College, Hanover, NH. The conference will include an intensive series of lectures and seminars for users, and prospective users, of the Synclavier Digital Audio System and Direct-to-Disk Multitrack Recorder, and will feature a solo concert by Pat Metheny. For information, call New England Digital at (802) 295-5800.

EXECUTIVES ON THE MOVE

Childs

Alago

Wilcoxen

Somers

Childs Named – Carole Childs has joined the staff of Elektra Records as Vice President of A&R, West Coast. Prior to joining Elektra, Childs was in the A&R department of Geffen Records, where she was responsible for signing such acts as Lone Justice, XTC, Peter Case and Ray Parker, Jr.

Alago Appointed – Michael Alago has been appointed Vice President, A&R, East Coast for UNI Records. Prior to joining UNI, Alago was Director, A&R for Elektra Records.

Wilcoxen Upped – Marshall R. Wilcoxen has been appointed Vice President, Artists and Repertoire, Columbia House Division, CBS Records Inc. Wilcoxen had been Director, Music Marketing since 1984.

Somers Promoted – Adam Somers has been promoted to Senior Vice President of Creative Services and Operations for Warner Bros. Records. A seventeen year veteran of the company, Somers most recently held the title of Vice President of Creative Services and Operations.

Bartels Named – Steve Bartels has been appointed National Director of Dance Promotion for A&M Records. In his position Bartels will oversee the success of each dance release at the retail and club levels.

Bartels

Metcalfe

Solis

Hill

Metcalfe Appointed – Tyrone E. Metcalfe has been named Field Sales Manager/Black Music for WEA Los Angeles. Metcalfe was previously marketing/promotion representative for KPWR/106FM in Los Angeles, and the Western Regional R&B Marketing Representative for Arista Records.

Solis Named – Ellyn Solis has been appointed to the position of Tour Publicist for Atlantic Records, based at the company's New York headquarters. Solis joins Atlantic from the public relations firm of Rogers & Cowan.

Hill Named – Dale Hill has been named Field Sales Manager/Black Music for WEA Atlanta. Hill, most recently a record promoter for small independent labels in Atlanta, had previously been with Turtle Records for five years and with WVEE for 2 1/2 years.

Fairhurst Joins N.A.R.A.S. – Angela Fairhurst has been named to the newly-created position of Assistant to the President, N.A.R.A.S. Fairhurst was previously with Pierre Cossette Productions, where she was involved in the annual Grammy Awards telecast, among other productions.

Grossman Named – Bernie Grossman has been named National Sales/Marketing Manager of the Welk Record Group. Grossman was formerly National Marketing Manager.

COAST TO COAST

HIGH BIAS – *Buenas Noches From A Lonely Room*, **Dwight Yoakam**'s upcoming third LP, is set for release on August 2 on Reprise Records. In addition to the current single "Streets Of Bakersfield" (a duet with Yoakam's idol **Buck Owens**), *Buenas Noches...* will feature "Send Me The Pillow," which features **Maria McKee** on backing vocals, and a cover of **Lazy Lester's** "I Hear You Knockin'." *Buenas Noches...* once again teams Yoakam with producer **Pete Anderson**. Anderson, incidentally, has also rejoined Yoakam's touring band - the tour will feature a stop by Los Angeles' Universal Amphitheatre on July 30, with special guests Buck Owens and k.d. lang. Keep an open ear...

HONKY TONK DUDE – Dwight Yoakam's Buenas Noches From A Lonely Room is coming on August 2 on Reprise Records.

THE DEL-LORDS – Enigma recording artists **The Del-Lords** performed at The Roxy Theatre last week in support of their most recent effort, the **Neil Geraldo**-produced *Based On A True Story*. For the most part the band relied on material from the new LP, yet mixed older tunes and a couple of well-chosen covers into the set (a standout number was the band's doo-wop rendition of Springsteen's "Johnny 99"). **Jim Powers** joined the band on harmonica for several numbers, and the incomparable Ms. **Syd Straw** contributed vocals to a couple of tunes.

Spotted in attendance were Heartbreaker **Mike Campbell**, **Carla Olsen** of **The Textones**, **Mark Goodman** of MTV fame and producer/guitarist Geraldo.

THE DEL-LORDS – (from left) Sco' Kempner, Manny Caiati, Frank Funi and Eric Ambel.

PRESSURE TO PERFORM, DEPT. – *Restless Records recently announced the release of the second installment in their "Restless Performance Series":* **T.S.O.L.** *Live*. The series was initiated in January with a **Smithereen's** live E.P., which made impressive noise within the industry. All "Performance Series" discs are C.D. only, all are live recordings, and all are reasonably priced.

SHOCKING – Mercury/PolyGram recording artist Michelle-Shocked is pictured during a recent performance held at a label bash celebrating the impending release of her upcoming Pete Anderson-produced Short, Sharp, Shocked. *The LP is Shocked's follow-up to her mucho acclaimed debut* The Texas Campfire Tapes.

The next two releases are slated for **45 Grave** and **Don Dixon**(!!!). Future releases will feature such artists as **Devo**, the **Surf Punks**, **The Dream Syndicate** and **The Dickies**. Yowsa!

BLURBS, BLURBS, BLURBS – A&M's **The Wagoneers** will bow with their debut LP, *Stout And High*, any time now - and it's great. . .the mucho-delayed *David Lindley* LP (produced by **Linda Ronstadt**, on Elektra) will finally be issued in mid-August. . .**Glenn Frey's** *Soul Searchin'* will surface on August 15. . .**Tom Petty's** anticipated solo album, *Songs From The Garage*, is slated for a September 19 release. . .also on the way: new LPs from **The Balancing Act** (I.R.S.), **Al Stewart** (Enigma), **Dave Wakeling** (I.R.S.), **Robert Cray** (PolyGram), **Elvis Costello** (Warner Bros.) and **Lou Reed** (Sire). . .Enough said. . .

SO YOU WANNA SEE A ROCK 'N' ROLL STAR? – **X** and **Cindy Lee Berryhill** will perform at the John Anson Ford Theatre on 7/28. . .**Robyn Hitchcock** at McCabe's Guitar Shop on 7/29-30. . .Virgin recording artists **Camper Van Beethoven** will headline the John Anson Ford Theatre on 7/30. . .**The Church**, **Peter Murphy** and **Tom Verlaine** will share the bill at the Hollywood Palladium on 8/13. . .Elektra's **Sugarcubes** will showcase at the Sunset Strip's Roxy Theatre on 8/22-23. . .**James Brown** at the Greek Theatre on 8/27.

Until next week...

Tom De Savia
Los Angeles

PRIMITIVE RAVINGS – The most fetching piece of ear-candy in a very long while comes from the **Primitives**. We've had plenty of funky, bouncy, and diverting chart hits lately, but nothing as challenging or thrillingly different as "Crash" from the Primitives RCA debut *Lovely*. This British guitar band is given over to shambling psychedelic jangling, and on "Crash" they fuse the pop sweetness of **Belinda Carlise** with the dour feedback of the **Jesus And Mary Chain**. The very idea of this combination of mainstream and underground sounds is thrilling; the song itself more than lives up to the concept. Now if it'd only get played on the radio.

RICHARD MARX THE SPOT – Richard Marx (c) is shown with EMI-Manhattan national promotion director John Hey (l) and promotion vp Jack Satter at a post-concert celebration at the Memphis restaurant in NYC following Marx's sold-out Beacon Theater show.

MORE PRIMITIVE RAVINGS – Rounder records is continuing their fine 60+ CD series with, of all things, more than an hour's worth of the Shaggs on compact disc. Shaggs fan **Terry Adams** of **NRBQ** has remastered the classicly bizzare *Philosophy Of The World* from the original master tapes, and uncovered several previously unreleased gems that will be included on CD.

The Shaggs, if you've forgotten, are the three **Wiggins sisters** of New Hampshire who (so the story goes) were given a bass, a guitar, and drums by their parents to fulfill their dreams of stardom and were only just learning how to play said instruments when the 1969 basement tape that eventually was issued as *Philosophy Of The World* was recorded. The record has some the least intentionally strange and unshapen 'songs' ever waxed. The most primitive of rock primitives, less restrained by convention than even wildman **Hasil Adkins**, the Shaggs didn't play what most people considered music. Which is just why so many folks get excited over their racket: it challenges assumptions about the shape and production of music and culture the same way **Jerry Lee Lewis** was supposed to have in 1957 or **Ornette Coleman** and **Sonic Youth** still do today.

Since high fidelity was never part of the Shaggs's goal or the least bit necessary to their anti-craft, it seems doubtful the Shaggs CD will be the revelation that, say, RCA/Bluebird's recent **Jelly Roll Morton** CD package was. But you can't argue with the promise of unreleased material, and you can't argue with Rounder's CD only 60+ series which has included two excellent samplers of African music, the soukous and highlife collection *African Moves* and the collection of South African music *Homeland*, as well as titles culled from the label's **Johnny Copeland**, **Brave Combo**, and NRBQ catalogues. A remastered vinyl version of *Philisophy Of The World* (*sans* the new songs) is forthcoming.

HARD ROCKIN' TONIGHT – The new **Palladins** LP on Alligator, *Years Since Yesterday*, features two cuts that use slashing chords and grungoid guitar to bust right out of the roots rock catagory. There's nothing generic about "Years Since Yesterday" and "Your New Love." They're simple songs done dirty and pushed way beyond their limits, the way the best rock 'n' roll should be, and they show how much this band is capable of. The Austin-by-way-of-SoCal trio fills the rest of their record will blues, neo-billy, and basic rock nicely produced by **Blasters** and **Los Lobos** saxman **Steve Berlin**.

TASTY BITS – Beggars Banquet/RCA will issue the very first **Love And Rockets** album at the end of August. *Seventh Dream Of Teenage Heaven* will feature the Canadian mix of "Ball Of Confusion," which was a club hit, instead of the U.S. edit that appeared on *Express*...The video for **Mark Jones's** single "The Real One" was directed by **Adam Bernstein**. Bernstein has done three videos for **They Might Be Giants**...New **Glenn Frey** record, *Soul Searchin'*, due from MCA in mid-August. "True Love" is the first single...the **Ambitious Lovers** have signed with General Talent International for exclusive talent representation...**Robert Cray's** follow-up to *Strong Persuader*, *Don't Be Afraid Of The Dark*, will be in the stores August 1. It features a strong west-side blues number called "I Can't Go Home" that's a sort of pre-quel to the story of betrayal and retribution begun with the hit "Smoking Gun"...A belated happy birthday to CBS Records president **Tommy Mottola**, who was given a surprise party by his wife July 6 on a luxury yacht. **Hall & Oates**, CBS Records Inc prez and CEO **Walter Yetnikoff**, **Robert De Niro**, and laywer **Barry Slotnick** were among those in attendance...

Joe Levy
New York

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

All albums available on CD unless otherwise indicaded
(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

		LW	WOC
1	***APPETITE FOR DESTRUCTION*** (P) GUNS AND ROSES (Geffen GHS 24148)WEA 8.98	3	48
2	***HYSTERIA*** (P/4) DEF LEPPARD (Mercury 830 675-1)POL 9.98	2	50
3	***ROLL WITH IT*** STEVE WINWOOD (Virgin 90946)WEA	8	4
4	***TRACY CHAPMAN*** (G) (Elektra 60774)WEA 8.98	4	15
5	***OU812*** (P/4) VAN HALEN (Warner Bras.25732)WEA 9.98	1	7
6	***STRONGER THAN PRIDE*** SADE (Epic OE 44210)CBS	6	9
7	***DIRTY DANCING*** (P/7) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	7	44
8	***FAITH*** (P/4) GEORGE MICHAEL (Columbia OC 40867)CBS	5	36
9	***SCENES FROM THE SOUTHSIDE*** BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA 9.98	9	11
10	***OPEN UP AND SAY...AHH!*** (P) POISON (Enigma C1-48493)CAP 8.98	10	11
11	***INTRODUCING THE HARDLINE ACCORDING TO*** TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	11	41
12	***MORE DIRTY DANCING*** (P/2) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA 9.98	12	20
13	***HE'S THE DJ, I'M THE RAPPER*** (G) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	17	16
14	***NOW AND ZEN*** (P) ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98	14	21
15	***LET IT LOOSE*** (P) GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	15	59
16	***IN EFFECT MODE*** (G) AL B. SUREI(Uptown/Warner Bras. 9 25662-1) 8.98	16	12
17	***TOUGHER THAN LEATHER*** RUN D.M.C.(Profile PRO-1265)IND 8.98	13	9
18	***LAP OF LUXURY*** CHEAP TRICK (Epic OE 40922)CBS	19	13
19	***SAVAGE AMUSEMENT*** (P) SCORPIONS (Mercury 832 963-1)POL 8.98	18	12
20	***REG STRIKES BACK*** ELTON JOHN (MCA 6240)MCA 9.98	27	4
21	***DIESEL AND DUST*** MIDNIGHT OIL (Columbia BFC 40967)CBS	23	25
22	***OUTRIDER*** JIMMY PAGE (Geffen GHS 24188)WEA 8.98	24	4
23	***KICK*** (P/2) INXS (Atlantic 81796-1)WEA 9.98	22	38
24	***PEBBLES*** (G) (MCA 42094)MCA 8.98	21	24
25	***HEAVY NOVA*** ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	38	3
26	***LONG COLD WINTER*** CINDERELLA (Mercury 834 612-1)POL	76	2
27	***BAD*** (P/6) MICHAEL JACKSON (Epic OE 40600)CBS	25	45
28	***CONSCIOUS PARTY*** (P) ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	28	15
29	***MAKE IT LAST FOREVER*** (P) KEITH SWEAT (Elektra 60763)WEA 8.98	26	33
30	***OUT OF ORDER*** ROD STEWART (Warner Bras. 25684) 9.98	29	9
31	***OUT OF THE BLUE*** (P/2) DEBBIE GIBSON (Atlantic ATL 81780)WEA 8.98	30	48
32	***HEART BREAK*** NEW EDITION (MCA 42207)MCA 8.98	39	4
33	***WHENEVER YOU NEED SOMEBODY*** (P) RICK ASTLEY (RCA 6822-1-P)RCA 8.98	31	27
34	***IN GOD WE TRUST*** ***STRYPER*** (Enigma D1-73317)CAP 8.98	68	3
35	***RICHARD MARX*** (P) (Manhattan ST 53049)CAP 8.98	32	58
36	***PERMANENT VACATION*** (P/2) AEROSMITH (Geffen GHS24162)WEA 8.98	35	46
37	***JOY*** TEDDY PENDERGRASS (Elektra 60775)WEA 8.98	34	11
38	***LOVESEXY*** PRINCE (Paisley Park 25720)WEA 8.98	20	10
39	***SUR LA MER*** THE MOODY BLUES (Threshold/Palydar 835 756-1)POL 9.98	33	6
40	***19*** CHICAGO (Reprise 25714)WEA 9.98	48	3
41	***IN MY TRIBE*** 10,000 MANIACS (Elektra 60738)WEA 8.98	37	26
42	***COMING BACK HARD AGAIN*** FAT BOYS (Tin Pan Apple 835 809-1)POL 8.98	50	4
43	***IT TAKES A NATION OF MILLIONS TO HOLD US BACK*** PUBLIC ENEMY (Def Jam FC 44303)	85	2
44	***MOVE SOMETHIN'*** 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	40	11
45	***CLOSE-UP*** DAVID SANBORN (Reprise 9-25715)WEA 9.98	60	3
46	***RAM IT DOWN*** JUDAS PRIEST (Columbia FC 44244)CBS	36	9
47	***LITA*** (G) LITA FORD (Dreamland/RCA 6397-R-A)RCA 8.98	41	23
48	***HOT WATER*** JIMMY BUFFETT (MCA 42093)MCA 8.98	66	4
49	***DON'T BE CRUEL*** BOBBY BROWN (MCA 42185)MCA 8.98	72	3
50	***STRICTLY BUSINESS*** E.P.M.D. (Fresh/Sleeping Bag LPRE 82006) 8.98	59	6
51	***I'M REAL*** JAMES BROWN (Scatti Bros FZ 44241)CBS	56	6
52	***HOW YA LIKE ME NOW*** (G) KOOL MOE DEE (Jive 1079-I-J)RCA 8.98	44	36
53	***TEMPLE OF LOW MEN*** CROWDED HOUSE (Capital C1-48763)	88	2
54	***SECRETS OF FLYING*** JOHNNY KEMP (Columbia BFC 40770)CBS	57	11
55	***PRIDE*** (P) WHITE LION (Atlantic 81768)WEA 8.98	46	38
56	***WIDE AWAKE IN DREAMLAND*** PAT BENATAR (Chrysalis OV 41628)CBS	73	3
57	***OOH YEAH!*** (G) DARYL HALL JOHN OATS (Arista AL-8539)RCA 8.98	49	11
58	***SEVENTH SON OF A SEVENTH SON*** (G) IRON MAIDEN (Capital CI 90258)CAP 9.98	42	14
59	***COLORS 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bras. 25713)WEA	43	11
60	***OTHER ROADS*** BOZ SCAGGS (Columbia FC 40463)CBS	45	9
61	***TEAR DOWN THESE WALLS*** (G) BILLY OCEAN (Jive/Arista JL-8495)RCA 9.98	51	20
62	***MAGIC*** (G) THE JETS (MCA 42085)MCA 8.98	52	39
63	***GET HERE*** BRENDA RUSSELL (A & M SP 5178)RCA 8.98	63	18
64	***WHITNEY*** (P/6) WHITNEY HOUSTON (Arista AL-8405)RCA 9.98	53	59
65	***EVEN WORSE*** 'WEIRD AL' YANKOVIC (Rock'N'Roll FZ 44149)CBS	47	13
66	***STARFISH*** THE CHURCH (Arista AL-8521)RCA 8.98	54	21
67	***WILD STREAK*** HANK WILLIAMS JR. (Curb/Warner Bras 9 25725-1)WEA 8.98	86	4
68	***SURFING WITH THE ALIEN*** JOE SATRIANI (Relativity/Important 8193)IND 8.98	61	24
69	***THE HITS*** REO SPEEDWAGON (Epic OE 44202)CBS	77	6
70	***ALWAYS & FOREVER*** (P/2) RANDY TRAVIS (Warner Bras. 25568-1)WEA 8.98	70	63
71	***DREAM OF LIFE*** PATTY SMITH (Arista AL 8453)RCA 8.98	DEBUT	
72	***THE WORLD'S GREATEST ENTERTAINER*** DOUG E. FRESH (Reality/Danya F-9658)IND 8.98	55	10
73	***HEAVEN ON EARTH*** (P) BELINDA CARLISLE (MCA 42080)MCA 8.98	58	41
74	***WHO*** TONYITONIITONÉ (Wing 835 549-1)POL 8.98	65	12
75	***ALL THAT JAZZ*** BREATHE (Virgin/A&M SP 5163)RCA 8.98	96	8
76	***SIMPLE PLEASURES*** BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	84	16
77	***UP YOUR ALLEY*** JOAN JETT (Blackheart FZ 44146)CBS	82	10
78	***OPEN ALL NIGHT*** THE GEORGIA SATELLITES (Elektra 60793)WEA 8.98	94	5
79	***SUPERSONIC-THE ALBUM*** J. J. FADD (Atco/Atlantic 90959)WEA 8.98	DEBUT	
80	***GREEN THOUGHTS*** THE SMITHEREENS (Enigma C1-48375)CAP 8.98	67	16
81	***THE BEST OF OMD*** ORCHESTRAL MANOEUVRES IN THE DARK 8.98 (Virgin/A & M SP5186)RCA	75	19
82	***DOWN IN THE GROOVE*** BOB DYLAN (Columbia OC 40957)CBS	62	7
83	***KINGDOM COME*** (G) (Palydar 835 368-1)POL 8.98	64	20
84	***OLD 8X10*** RANDY TRAVIS (Warner Bras 25738)WEA 8.98	DEBUT	
85	***BY ALL MEANS NECESSARY*** BOOGIE DOWN PRODUCTIONS (Jive 1097-1-J)RCA 8.98	83	16
86	***NAKED*** (G) TALKING HEADS (Fly/Sire 25654-1)WEA 9.98	69	18
87	***...NOTHING LIKE THE SUN*** (P) STING (A&M SP 6402)RCA 10.98	79	40
88	***CHER*** (G) (Geffen 24164)WEA 8.98	81	37
69	***SHADOWLAND*** K.D. LANG (Sire/Warner Bras 25724)WEA 8.98	107	6
90	***TUNNEL OF LOVE*** (P/3) BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	78	41
91	***INSTINCT*** IGGY POP (A&M SP 5198)RCA 8.98	105	3
92	***TIFFANY*** (P/4) (MCA 5973)MCA 8.98	71	42
93	***B. W.*** BRIAN WILSON (Sire/Reprise 25669)WEA 9.98	DEBUT	
94	***THE INNOCENTS*** ERASURE (Sire/Warner Bras. 25730)WEA 8.98	97	7
95	***DAY BY DAY*** NAJEE (EMI-Manhattan 90096)CAP 9.98	DEBUT	
96	***IRISH HEARTBEAT*** VAN MORRISON & THE CHIEFTANS (Mercury/PalyGram 834 496-1)	104	4
97	***MOTHER WIT*** BETTY WRIGHT (Vision/MS. B. 3301)IND 8.98	99	22
98	***WONDERFUL*** RICK JAMES (Reprise 25659-1)WEA 8.98	113	3
99	***NON STOP*** JULIO IGLESIAS (Columbia OC 40995)CBS	74	9
100	***TURN BACK THE CLOCK*** JOHNNY HATES JAZZ (Virgin 90860)WEA 8.98	80	15

CASH BOX TOP ALBUMS/101 to 200

		LW	WOC
101	*CROSSROADS* (G) ERIC CLAPTON (Palydor/PalyGram 835 261-1)Pal	91	13
102	*THE LION AND THE COBRA* SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS	93	26
103	*OPERATION: MINDCRIME* QUEENSRYCHE (EMI-Manhattan EI-48640)CAP 8.98	92	11
104	*ALIENS ATE MY BUICK* THOMAS DOLBY (EMI-Manhattan EI 48075)CAP 8.98	87	14
105	*SALSA* ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 6232)MCA 9.98	98	6
106	*THE MONA LISA'S SISTER* GRAHAM PARKER (RCA 8316-1-R)RCA 8.98	102	9
107	*I'LL PROVE IT TO YOU* GREGORY ABBOTT (Columbia FC 44087)CBS	106	7
108	*RITES OF SUMMER* SPYRO GYRA (MCA 6235)MCA 9.98	110	5
109	*NOBODY'S PERFECT* DEEP PURPLE (Mercury/Polygram 835 897-1)POL 8.98	121	3
110	*UNION* TONI CHILDS (A&M SP 6-5175) 8.98	126	3
111	*HOT, COOL, AND VICIOUS* (P) SALT N PEPA(Next Plateau PL 1007)IND 8.98	103	47
112	*TIME AND TIDE* BASIA (Epic BFE 40767)CBS	135	7
113	*THE BEST OF ERIC CARMEN* ERIC CARMEN (Arista AL 8548)RCA 8.98	124	7
114	*LIFE'S TOO GOOD* THE SUGARCUBES (Elektra 60801)WEA 8.98	134	7
115	*PROVISION* SCRITTI POLITTI (Warner Bros 25686)WEA 8.98	120	4
116	*THE REAL CHUCKEEBOO* LOOSE ENDS (MCA 42196)MCA 8.98	DEBUT	
117	*VIVA HATE* MORRISSEY (Sire/Reprise 25699-1)WEA 8.98	108	16
118	*LISTEN TO THE MESSAGE* CLUB NOUVEAU (Warner Bros. 25687)WEA 8.98	102	4
119	*ALL SYSTEMS GO* VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS 8.98	100	11
120	*ODYSSEY* YNGWIE J. MALMSTEEN'S RISING FORCE (Palydor 835 451-1)POL 8.98	89	15
121	*GOIN' OFF* BIZ MARKIE (Cold Chillin' 25675-1)WEA 8.98	112	19
122	*RAPTURE* (P/3) ANITA BAKER (Elektra 9-60444)WEA 8.98	119	121
123	*CHALK MARK IN A RAIN STORM* JONI MITCHELL (Geffen GHS 24172)WEA 9.98	117	17
124	*HENRY LEE SUMMER* (CBS Associated BFZ 40895)CBS	115	21
125	*BLOW UP YOUR VIDEO* (P) AC/DC (Atlantic 81828-1)WEA 9.98	111	23
126	*SUBSTANCE 1987* (G) NEW ORDER (Qwest 25621-1)WEA 12.98	118	49
127	*THE LONESOME JUBILEE* (P/2) JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL 8.98	101	47
128	*NEVER DIE YOUNG* (G) JAMES TAYLOR (Columbia FC 40851)CBS	122	25
129	*THIS NOTES FOR YOU* NEIL YOUNG & THE BLUE NOTES (Reprise 1-25719)WEA 8.98	127	14
130	*SHOW ME* THE COVER GIRLS (Fever/Sutra SFS 004)IND 8.98	130	49
131	*SECOND SIGHTING* FREHLEY'S COMET (Megaforce/Atlantic 81862)WEA	131	6
132	*SAMANTHA FOX* (Jive/RCA 1061-1-J)RCA 8.98	90	14
133	*NAKED TO THE WORLD* TEENA MARIE (Epic FE 40872)CBS	125	17
134	*PHANTOM OF THE OPERA* (G) ORIGINAL LONDON CAST (Polydor 831273-1)POL	114	24
135	*EYES OF A STRANGER* (G) THE DEELE (Solar ST72555)CAP 8.98	128	23
136	*A MOMENTARY LAPSE OF REASON* (P/2) PINK FLOYD (Columbia OC 40599)CBS	129	45
137	*TELL IT TO MY HEART* (G) TAYLOR DAYNE (Arista AL 8529)RCA 8.98	137	28
138	*JOE JACKSON LIVE 1980/86* JOE JACKSON (A&M SP 6706)RCA 10.98	95	11
139	*SKYSCRAPER* (P) DAVID LEE ROTH (Warner Bros. 25671-1)WEA 9.98	116	26
140	*JODY WATLEY* (P) (MCA 5898)MCA 8.98	123	80
141	*MAN OF COLOURS* ICEHOUSE (Chrysalis OV 41529)CBS	133	41
142	*INSIDE INFORMATION* (P) FOREIGNER (Atlantic 81808)WEA 9.98	139	32
143	*TOLD U SO* NU SHOOZ (Atlantic 81804)WEA 8.98	136	14
144	*SOUTH OF HEAVEN* SLAYER (Def Jam/Geffen GHS 24203)CBS 8.98	DEBUT	
145	*L.A. GUNS* (Vertigo 834 144-1)POL 8.98	147	26
146	*BRENDA K. STARR* BRENDA K. STARR (MCA 42088)MCA 8.98	143	9
147	*THE POSSE* NWA (Macola 1057)IND 8.98	149	6
148	*MAKES YOU WANNA* PIECES OF A DREAM (EMI-Manhattan E1-48740)CAP	150	5
149	*FOREVER AND EVER* HOWARD HEWETT (Elektra 60779-1)WEA 9.98	132	16
150	*MUSIC FOR THE MASSES* (G) DEPECHE MODE (Sire 25614-1)WEA 8.98	141	41
151	*CATCH ME I'M FALLING* PRETTY POISON (Virgin 90885-1)WEA 8.98	140	14
152	*THE JOSHUA TREE* (P/4) U2 (Island/Atlantic 90581)WEA 9.98	144	70
153	*EVERLASTING* (G) NATALIE COLE (Manhattan ST 5309)CAP 8.98	145	51
154	*STORY OF THE CLASH VOL.I* THE CLASH (Epic E2 44035)CBS	142	9
155	*LOVE IS SUCH A FUNNY GAME* MICHAEL COOPER (Warner Bros. 25653)WEA 8.98	146	32
156	*THE RIGHT STUFF* VANESSA WILLIAMS (Wing 835 694-1)POL	167	2
157	*WHITESNAKE* (P/5) (Geffen 24099)WEA 9.98	152	68
158	*TAKE WHAT YOU NEED* ROBIN TROWER (Atlantic 81838)WEA 8.98	156	10
159	*LOVE HYSTERIA* PETER MURPHY (RCA 7634-1-H)RCA 8.98	148	11
160	*KILIMANJARO* THE RIPPINGTONS (Featuring Russ Freeman) (Passport Jazz PJ 88042)IND 8.98	161	3
161	*ACTUALLY* (G) PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP 9.98	138	45
162	*CANCIONES DE MI PADRE* (G) LINDA RONSTADT (Asylum 60765-1)WEA 8.98	151	34
163	*GOOD MORNING, VIETNAM* (P) ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA 9.98	154	25
164	*LEAD ME ON* AMY GRANT (A&M SP 5199)RCA 8.98	DEBUT	
165	*80'S LADIES* (G) K.T. OSLIN (RCA 5924-1)RCA 8.98	155	35
166	*HEART ATTACK* KROKUS (MCA MCA 42087)MCA 8.98	163	13
167	*RACING AFTER MIDNIGHT* HONEYMOON SUITE (Warner Bros. 2 25652-1)WEA 8.98	153	12
168	*TURN OFF THE LIGHTS IN THE FAST LANE* THE WORLD CLASS WRECKING CRU (Macola TK 1001)IND	157	14
169	*I'M THE MAN* ANTHRAX (Megaforce/Island 90685)WEA 8.98	160	33
170	*I'M YOUR PLAYMATE* SUAVÉ (Capitol C1-48686)CAP 8.98	158	16
171	*MANIA* RAMONES (Sire 9 25709-1)WEA	164	5
172	*ALL OUR LOVE* GLADYS KNIGHT & THE PIPS (MCA 42004)MCA 8.98	159	35
173	*EVERY SHADE OF LOVE* JESSE JOHNSON (A & M SP 5188)RCA 8.98	162	16
174	*LULLABY* BOOK OF LOVE (Sire/Warner Bros 25700)WEA 9.98	DEBUT	
175	*PARTY YOUR BODY* STEVIE B. (LMR 5500)WEA 8.98	DEBUT	
176	*BOLD AS LOVE* BARDEUX (Syntheside/Enigma 73312)CAP 8.98	165	11
177	*ONCE BITTEN* (P) GREAT WHITE (Capitol ST12565)CAP 8.98	169	54
178	*EDEN ALLEY* TIMBUK 3 (I.R.S. IRS 42124)MCA 8.98	168	13
179	*BETE NOIRE* BRYAN FERRY (Reprise 25598)WEA 8.98	175	37
180	*LIVE NUDE GUITARS* BRIAN SETZER (EMI-Manhattan EI 46963)CAP 8.98	173	7
181	*THE SEVENTH ONE* TOTO (Columbia FC 40873)CBS	170	20
182	*SWASS* SIR MIX-A-LOT (Nasty Mix 70123)IND 8.98	176	18
183	*BONK* BIG PIG (A & M SP6-5185)RCA 8.98	172	16
184	*CHARACTERS* (P) STEVIE WONDER (Motown 6248ML)MCA 9.98	166	35
185	*DUOTONES* (P/2) KENNY G (Arista AL8 8427)RCA 8.98	177	78
186	*SAY IT AGAIN* JERMAINE STEWART (Arista AL-8455)RCA 8.98	179	15
187	*STAY ON THESE ROADS* A-HA (Warner Bros. 9 25733-1)WEA 8.98	181	8
188	*THE HUNGER* MICHAEL BOLTON (Columbia BFC40473)CBS	171	42
189	*ONE GOOD REASON* PAUL CARRACK (Chrysalis BFV 41578)CBS	178	28
190	*DAN REED NETWORK* (Mercury 834 309-1)POL 8.98	184	15
191	*DIAMOND SUN* GLASS TIGER (EMI-Manhattan EI-48684)CAP 8.98	174	11
192	*TOTAL DEVO* DEVO (Enigma D1-73303)CAP 8.98	182	7
193	*I'M COMIN'* BOOGIE BOYS (Capitol CL 46917)CAP 8.98	186	19
194	*SCHOOL DAZE* ORIGINAL MOTION PICTURE SOUNDTRACK (EMI-Manhattan E1-48680)CAP 9.98	180	16
195	*GRACELAND* (P/3) PAUL SIMON (Warner Bros. 25447) WEA 9.98	190	99
196	*CLOUD NINE* GEORGE HARRISON (Dark Horse/Warner Bros. 25643)WEA 8.98	183	36
197	*BORN TO BE BAD* (G) GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP 8.98	185	26
198	*GLOBE OF FROGS* ROBYN HITCHCOCK (A&M SP 5182)RCA 8.98	188	21
199	*BIG DEAL* KILLER DWARFS (Epic BFZ 44098)CBS	191	6
200	*SHARP* ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA 8.98	195	40

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Live Crew 34
10,000 Maniacs 41
AC/DC 125
Abbott, Gregory 107
Aerosmith 36
A-HA 187
Anthrax 169
Astley, Rick 33
Baker, Anita 122
Basia 112
Bardeux 165
Bears 194
Benatar, Pat 56
Big Pig 183
Bolton, Michael 188
Boogie Boys 193
Book Of Love 174
Boogie Down Prod 85
Bragg, Billy 193
Breathe 75
Brown, Bobby 72
Buffett, Jimmy 48
James Brown 51
Cal Raisins 196
Carlisle, Belinda 73
Carmen, Eric 113
Carrack, Paul 189
Chapman, Tracey 4
Cheap Trick 18
Cher 88
Chicago 40
Childs, Tony 110
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Cinderella 26
Clapton, Eric 101
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Club Nouveau 118
Cole, Natalie 153
Cooper, Michael 155
Cover Girls 130
Crowded House 53
D'Arby, Terrence Trent 11
Dan Reed Network 190
Deele 135
Deep Purple 109
Def Leppard 2
Depeche Mode 150
Devo 192
DJ Jazzy Jeff 13
Dolby, Thomas 104
Dylan, Bob 82
EPMD 50
Erasure 84
Eric B And Rakim 190
J.J. Fad 79
Fat Boys 42
Ferry, Bryan 179
Ford, Lita 47
Foreigner 142
Frehley, Ace 131,200
Fresh, Doug E. 72
Fox, Samantha 132
Georgia Satellites 78
Gibson, Debbie 31
Glass Tiger 191
Grant, Amy 164
Great White 177
Guns and Roses 1
Harrison, George 196
Hall & Oates 57
Heavy D and The Boyz 187
Hewett, Howard 149
Hitchcock, Robyn 198
Honeymoon Suite 167
Hornsby, Bruce 9
Houston, Whitney 64
Icehouse 141
Iggy Pop 91
Iglesias, Julio 99
INXS 23
Iron Maiden 58
Jackson, Joe 138
Jackson, Michael 27
James, Rick 98
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Johnson, Jesse 173
Johnny Hates Jazz 100
Judas Priest 46
Kemp, Johny 54
Kenny G 185
Killer Dwarfs 199
Kingdom Come 83
Knight & Pips 172
Kool Moe Dee 52
Krokus 163
L.A. Guns 145
K.D.Lang 89
Loose Ends 116
Lovett, Lyle 197
Malmsteen, Yngwie 120
Marie, Teena 133
Markie, Biz 121
Marley, Ziggy 288
Marx, Richard 35
Morrison, Van 96
McFerrin, Bobby 76
Mellencamp, John Cougar 127
Miami Sound Machine 15
Michael, George 8
Midnight Oil 21
The Moody Blues 29
Mitchell, Joni 123
Morrissey 117
Murphy, Peter 159
Najee 95
New Edition 322
New Order 126
Nu Shooz 143
NWA 147
Ocean, Billy 61
O'Conner, Sinead 102
OMD 81
Oslin, K.T. 165
Page, Jimmy 22
Palmer, Robert 25
Parker, Grahm 106
Pebbles 24
Pendergrass, Teddy 37
Pet Shop Boys 161
Pieces Of A Dream 148
Pink Floyd 136
Plant, Robert 14
Poison 10
Pretty Poison 151
Prince 38
Public Enemy 43
Queensryche 103
Ramones 171
Reo Speedwagon 69
Rippingtons 160
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Roth, David Lee 139
Run D.M.C. 17
Russell, Brenda 63
Sade 6
Salsa 105
Salt N Pepa 111
Sanborn, David 45
Satriani, Joe 68
Scaggs, Boz 50
Scarlet & Black 195
Scorpions 19
Scritti Politti 115
Setzer, Brian 180
Simon, Paul 195
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Summer, Henry Lee 124
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Terry, Tony 199
Thorogood, George 197
Tiffany 92
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Vincent, Vinnie 119
Watley, Jody 140
White Lion 55
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Wilson, Brian 93
Winbush, Angela 200
Windham Hill 197
Winwood, Steve 3
Wonder, Stevie 184
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Wright, Betty 97
X 195
Yankovic, "weird" Al 65
Young, Neil 129
Soundtracks:
Colours 59
Dirty Dancing 7
Good Morning Vietnam 163
Into The Woods 192
La Bamba 194
More Dirty Dancing 12
Phantom of the Opera 134
School Daze 194

INXS FIDDLES AROUND IN COLORADO – INXS celebrates backstage with MCA Concerts executives at the debut weekend of Fiddler's Green 18,000 seat amphitheater. Pictured (from l to r) are: Rob Biniaz, MCA Concerts Executive V.P.; Jon Farris, INXS; Larry Valon, Universal Amphitheatre Executive V.P.; Michael Hutchence, INXS; and Jay Marciano, General Mgr., Fiddler's Green.

KOOL & GROOVY – Members of Kool & The Gang and PolyGram execs are shown backstage at the Westbury Theatre after a recent performance (l-r): Gary Brown and Skip Martin, new band members; Wayman Jones, vp, promo, urban contemporary music; Bill Mangess, Southeast regional promo manager; Bob Jamieson, exec vp, marketing and sales; Odeen Mays, new band member; Robert "Kool" Bell, Curtis Williams and Clifford Adams, band members; Fred Mills, director, Northeast regional promo, urban contemporary music; and Clay Smith and George Brown, band members.

DOWN AT THE WATERING HOLE – The International Department of Atlantic Records hosted a dinner on Friday, May 13 at New York City's Water Club. The event was attended by the international personnel who were in town for the company's 40th anniversary concert. Shown at The Water Club (l to r) are: Atlantic President Doug Morris; Atlantic Chairman Ahmet M. Ertegun; Atlantic Vice Chairman Sheldon Vogel; Atlantic Vice President of International Fran Lichtman; WEA Netherlands' Hans Buen; Atlantic Europe General Manager Peter Price; and Atlantic Senior Vice President/General Manager Mark Schulman.

BERNSTEIN GETS THE GOLD – Composer/Conductor Leonard Bernstein has been named a CBS Masterworks Artist Laureate, joining violinist Isaac Stern and pianist Rudolf Serkin as recipient of this honorary designation. Senior Vice President and General Manager Joseph F. Dash (pictured, left) presented Bernstein (right) with an inscribed gold medallion following the conductor's recent performance with the Chicago Symphony Orchestra at Lincoln Center. Bernstein's prolific association with CBS Masterworks began in 1949 and resulted in more than 200 recordings, including two Gold Records. The new Artist Laureate will mark his 70th birthday on August 25.

*PARTY LIGHT SHINES ON MARX – After his sold-out show at the Beacon Theatre in New York, EMI-Manhattan recording artist Richard Marx headed over to the Memphis restaurant for what turned out to be a star-studded bash. Celebs in attendance included Gene Simmons and Paul Stanley from KISS, Billy Joel, Jeffrey Osbourne, actress Cynthia Rhodes (*Dirty Dancing*), and EMI-Manhattan label mates Vixen (whose upcoming single, "Edge Of A Broken Heart," was produced and co-written by Marx). Pictured (from l to r) are: Share Pedersen and Jan Kuehnemund, Vixen; Gene Simmons of KISS; Janet Gardner, Vixen; Richard Marx; and Roxy Petrucci, Vixen.*

THE LORDS OF L.A. – New York natives and Enigma recording artists The Del-Lords are shown following a recent SRO performance at Los Angeles' famed Roxy Theatre. The Del-Lords are currently touring in support of their Neil Geraldo-produced Based On A True Story. *Pictured standing (from l to r) are: MTV VeeJay Mark Goodman; Manny Caiati of The Del-Lords; Karen Veitch, International Creative Management (ICM); The Del-Lords' Frank Funaro; Neil Geraldo, producer; Scott Kempner of The Del-Lords; The Textones' Carla Olson; The Del-Lords' Eric Ambel; and Make Lembo, The Del-Lords Manager. Kneeling (l to r): William Hein, CEO of Enigma Records; and Pam Newman, Enigma's Director of National AOR Promotion.*

MTV '88: Battling To Zap The Zappers, Eking Out A Nice Little Business

By Lee Jeske

NEW YORK – Used to be simple. There was MTV, and any time you wanted to you could just swing by – you knew there'd be a music video on and you knew that, three or four minutes later, there would be another music video on. Simple. You could catch the entire new Men at Work single in the time it took to go from your local news to Dan Rather. Advertisers caught on and MTV caught on to one thing they'd forgotten. From local news to Men at Work to Rather left out one small thing: MTV's commercials.

"A curious thing has happened since we started," says Tom Freston, MTV Networks president and ceo, who has been with the channel, in one capacity or other, since it began. "When we started MTV, like three percent of the audience had a remote control device. And now 85 percent of the audience has a remote control device. I think we have 20 million people who watch MTV in a week, but our charge now is to try to get people to watch longer when they tune in."

They call it "dayparting" in the tv biz and MTV is dayparting its behind off. Starting in August, the dayparting will take on grander proportions, as MTV begins and 8 - 11 p.m., Monday - Friday hits block – top 40 radio for the eyes.

"It'll be very much music-focused and the focus of the music will probably be more mainstream, more top 40," says Freston. "You'll be less likely to see any kind of alternative-type music on this particular program. The music is going to get more and more dayparted and it will not just be dayparted, it'll also be packaged. The late-afternoons, early-evenings will be the same thing but with music more appealing to the teenaged audience that tends to dominate at that time of the day. There'll be more pop and hard rock type of acts."

Also on the horizon from MTV: a weekly half-hour stand-up comedy show, a critic's show highlighting the "best-of" any number of items (from records to peanut butter), a daily half-hour (building to an hour) called "The 51st State," dealing with cutting-edge videos, and other chips out of that 'round-the-clock video whirr that came to symbolize the network. Add that to "Remote Control," MTV's game show; "Club MTV," MTV's dance show; Monty Python, MTV's rerun show; "The Week in Rock," MTV's magazine show, and various other "programs." MTV, as it celebrates its seventh anniversary August 1st, just ain't the same place it was when those "I want my MTV" commercials started filling the airwaves.

"We really want to stay true to our roots," says Freston, "we're really committed, especially, to new music, new things that young people will be interested in. Being this visual playground, this not-normal spot on the dial that's easy-to-get-into, easy-to-get-out-of. But we've learned some lessons from the remote control that mandate us moving more from being a radio station to being more of a television network. That's not to say that we're not going to program music in a big, big way. But there's a sensitivity to who is watching, to packaging shows out of music and making it a little more traditional but still with an offbeat irreverence and sense of fun about it.

"With music at its core, MTV also deals with slang, automobiles, sex, comedy, movies, news... ."

The new look of MTV, aside from having the time divvied up, er dayparted, puts less emphasis on the vee-jays, who are no longer just sitting there in a friendly room becoming your video neighbors. They're floating in squiggles and swirls and all sorts of electronic *chotchkas*; at times they look like plastic divers in the bottom of fish tanks. The deemphasis of the jocks is no accident.

"Their role, interestingly," says Freston, "was always supposed to be as traffic cops, they weren't supposed to be in the foreground. They never were to have a big personality; they were never viewed as important to begin with. Whenever we would cut to the vee-jays before we were almost back to traditional tv. It was like the kid's basement or the game room, but there's not much difference between Johnny Carson sitting there with a desk and a palm tree."

MTV pursues its non-traditional version of traditional television in a big way. They give away islands, they are now a presence in Europe, Australia and, since July, Latin America (MTV Internacional, an hour a week of clips in Spanish and English), they are edging their way into licensing (there's an MTV bike out there), they are about to begin selling national ad time for a non-MTV produced program, "Superboy," they are, whether they admit it or not, the establishment. The non-establishment establishment whose parent company is Viacom. And like other segments of the establishment, MTV is berated for being conservative and, in the case of the rejected Neil Young clip, for kowtowing to its advertisers. It's criticized frequently for not showcasing new music with the vigor it once did. Freston is aware of the complaints, but he feels they're unfair.

"We've been accused of being top 40 from one time to the next, but I challenge anybody to show me more than a half-dozen radio stations in the country that have a broader, more eclectic playlist than MTV does. You can't break every artist that comes down the road. I had Bob Krasnow sitting here today saying, 'Tracy Chapman, 10,000 Maniacs – you guys played 'em and when the radio stations saw you playing them, they started playing them.' But, hey, sell it to the press one day."

MTV is not sitting still. MTV, although it aims for an oddball image, is a big player, and it intends, as it enters its eighth year, to get bigger and more diverse.

"MTV is a cable network," says Freston, "and we're also positioning ourselves to be able to produce television for other forms of tv distribution. Eventually we see ourselves packaging and producing events for pay-per-view under the MTV label, developing the MTV home video label, taking MTV product and putting it into domestic and international syndication, which we've done to some extent. We're talking with various people in the movie business now about MTV movies, MTV productions. We're looking to view our business as more than just a programmer of a basic cable network to an enterprise that knows its customer very well and can provide entertainment to various forms of distribution, even to the point of licensing.

"But the MTV cable network is still the big platform and probably, for a long time to come, will be the dominant part of the business enterprise of MTV."

And the business is still aimed at those 12 - 34 year-old tv addicts, the nation's big buyers.

"Music on television isn't one of the most popular things in the world," says Tom Freston. "It was never really done in an awfully good way before MTV came along and, still, most of our audience, when they sit down to watch television, would rather watch a big movie on Home Box Office or something on ABC, NBC or CBS. But we managed to eke out a nice little business."

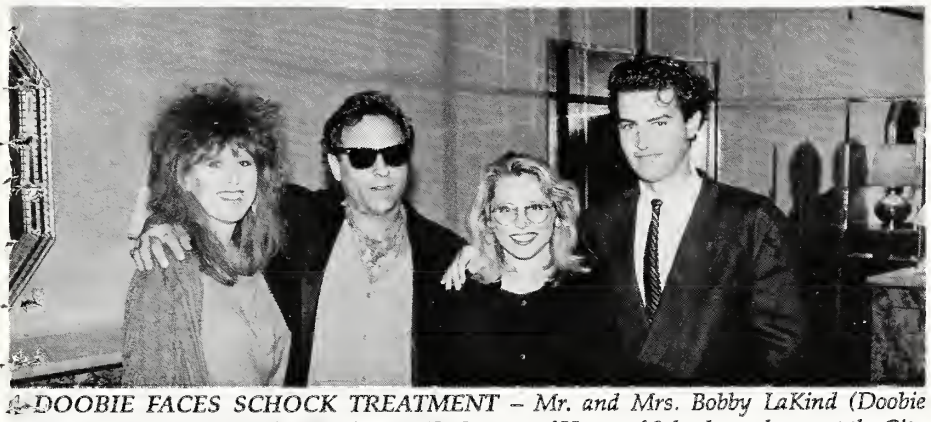
POOLSIDE – Tracy Macdonald of Pontiac, Michigan was the winner of the "MTV/Coca-Cola Island Giveaway"; he walks away with a 25-acre island off the coast of Puerto Rico. Here, forming a kickline on a Caribbean cruise during which the prize was awarded, are (l-r) Barry Kluger, vice president, press & public affairs, MTV Networks; Harriet Seitler, vice president, marketing, MTV Music Television; Bob Friedman, senior vice president marketing & promotion, MTV & VH-1; Cyndi Lauper, who awarded the island; Dave Wolff, Lauper's manager; Steve Backer, director, video promotion, Epic Records; Billy Cataldo, director, talent relations, MTV Music Television; Kevin Seal, MTV VJ.

Two Thousand Gather To Honor Smith

LOS ANGELES – Two thousand industry professionals gathered to honor Joe Smith, Chief Executive Officer, Capitol Industries-EMI, Inc., at the Century Park Hotel July 14. At the dinner, Smith was presented with the City of Hope's "Spirit of Life" award by past honoree Russ Solomon, President, Tower Records. More than $1 million was raised by the Music Industry for the City of Hope 1988 tribute to Smith.

Among the guests at the dinner were Little Richard, Robbie Nevil, Doobie Brother Bobby LaKind, House of Schock's Gina Schock and Vance DeGeneres, and female rockers Vixen as well as such top industry executives as Irving Azoff, President, MCA Music Entertainment Group; David Berman, President, Capitol Records; Gil Friesen, President, A&M Records; Ahmet Ertegun, Chairman of the Board, Atlantic Records; Sal Licata, President and Chief Executive Officer, EMI-Manhattan Records; Brown Meggs, President Angel Records; Bhaskar Menon, Chairman and Chief Executive Officer, EMI Music Worldwide; and Tommy Mottola, President, CBS Records Division.

A JUST REWARD – Joe Smith, Chief Executive Officer, Capitol Industries-EMI Inc. (left), is presented the City of Hope's "Spirit of Life" award by past honoree Russ Solomon, President, Tower Records.



DOOBIE FACES SCHOCK TREATMENT – Mr. and Mrs. Bobby LaKind (Doobie Brothers) (left) and Gina Schock and Vance DeGeneres of House of Schock are shown at the City of Hope's gala dinner for Joe Smith.

DRESSED FOR THE OCCASION – Tom Ross (left), Department Head of the Music Division for Creative Artists Agency; and Tommy Mottola (right), CBS Records Division are pictured at the Music Industry for the City of Hope's awards dinner for Joe Smith.

Pictured during the Music Industry for the City of Hope's gala dinner for Joe Smith (l to r) are: Smith, President and Chief Executive Officer, Capitol Industries-EMI Inc.; Gil Friesen, President, A&M Records; Shelli and Irving Azoff, President, MCA Music Entertainment Group; and Ahmet Ertegun, Chairman of the Board, Atlantic Records.

THE ODD COUPLE – Comedian Don Rickles is pictured along with Bhaskar Menon, Chairman and Chief Executive Officer, EMI Music Worldwide at the Music Industry for the City of Hope's awards dinner honoring Joe Smith.

Morris Day/ Pebbles

CELEBRITY THEATRE, LOS ANGELES – It's been a busy year for Morris Day. During the first six months of 1988, Morris has released his latest album *Daydreaming*, watched his first two singles, "Fishnet"and"Daydreaming" climb into the top twenty on the *Cash Box* Top Black Contemporary Singles Chart, starred in a sitcom in development at NBC, and sampled the joys of nuptual bliss with his new wife Judith. With the arrival of Morris' latest tour, one question weighed on the minds of most aficionados of funk - would marriage mellow Morris? In his recent performance at the Celebrity Theatre, Day delivered a resounding answer. The man is still, unquestionably, *cool*.

Much of Day's appeal springs fom his goofy stage personna, a self-impressed gigolo leading his crack band through a series of jams. Beneath all of his posturing though, lies humility; Morris wouldn't be so cool or loved by his fans if he weren't able to poke fun at his own excesses.

Flanked by three female backup singers in tight dresses and blonde wigs, Day effectively mixed crowd favorites from his days with The Time, including "777-9311," "Cool,"and"Jungle Love,"with the best of his solo material. From the moment Morris took the stage with the opening blasts from his current single "Daydreaming," the packed house rose to their feet and jammed along with him, pausing for rest only during "Love Is A Game,"a sultry ballad highlighted by Jim Oppenheim's fiery sax solo. After a brief costume change, Day reappeared to lead his band through spirited versions of "The Oak Tree" and "The Bird,"bringing things to a rousing close with a rendition of "Fishnet"that left concert-goers dancing happily towards the exits by song's end.

MCA recording artist Pebbles opened the show, turning in a polished, rocking set that transformed an initially sluggish, late-arriving crowd into a responsive group. Displaying an inordinate amount of poise for a newcomer, Pebbles strutted her way through a number of tunes from her debut album, most notably an extended version of "Girlfriend" that began as a slow reggae groove. Her confident performance served notice that she is more than ready to make the move from opening act to headliner.

Lowell Cannon

Songwriter's Spotlight

John Bettis

By Julius Robinson

LOS ANGELES – "I've never been a simple writer," says lyricist John Bettis. "It's more fun to make a song sound simple, but contain complexities."

As one of the most successful and prolific lyricists in pop music, John Bettis' formula for intelligent yet catchy songs has put him among the elite in the tunewriting biz. He's penned the lyrics to "Human Nature" from Michael Jackson's *Thriller*, "Slow Hand," covered by the Pointer Sisters, "Heart Of The Night" performed by Juice Newton, "Crazy For You" sung by Madonna, "Nights Are Forever" performed by Jennifer Warnes, to name only a few. He has new singles to be released by Whitney Houston and Jeffrey Osborne. Bettis was a co-founder of the Carpenters and with collaborator Richard Carpenter, wrote over 30 songs recorded for the group, including classics such as "Top Of The World," "Yesterday Once More," and "Goodbye To Love." He has an impressive list of film and television credits including his recent title cut for the new Touchstone film *Cocktail* starring Tom Cruise. The song is "Wild Again," written with Michael Clark, and performed by Starship.

"I can't believe my luck,"says a grateful Bettis. "I woke up one morning and fell into the opening title credit of a Tom Cruise movie. Which goes to show you if you just keep trying to write great songs, something good will happen to them."

Luck also played a major role in Bettis' writing of his biggest record, "Human Nature." The music, written by Steve Porcaro of Toto, was heard quite accidentally by Quincy Jones and Michael Jackson. Toto's David Paich had submitted some songs for last minute consideration for *Thriller*, and had put the tunes on a used cassette that had Porcaro's musical snippet at the end of it. Jones and Jackson loved that piece, and the call went out to Bettis for lyrics. He had one day to come up with something.

"The first verse came kind of hard, but when I got to the line 'if this town is just an apple, let me take a bite,' I knew the song would write itself." Bettis shakes his head when he remembers the next day. "I sat down with Steve the next morning to show him what I wrote and he said great, but where's the third verse? I said what third verse? It's not on the tape! I learned a great trick long ago, when you're stuck like that cannibalize something from your favorite verse and stick it in the third verse, then write something in the beginning. You know you're going to have something strong that way. So I took 'reaching out I touch her shoulder which was originally referring to the city and put it at the bottom and wrote a new opening."

"Like Dolly Parton says, if you stay ready in show business, that's all you can do. When the breaks come, you jump on them."

Besides being lucky, Bettis has always sought to be innovative. One of Bettis' most famous tunes is "Slow Hand," again written with Michael Clark.

" 'Slow Hand' opened a lot of doors sensually for lyricists to follow. Sensuality is one of the most difficult things to write. Unless you're careful, it becomes salacious. You have to be very tender with it. It takes a lot of concentration and heart."

JOHN BETTIS

Bettis believes writers must err in the direction of thought and intelligence, even in the most simple of songs.

"I believe you can take the sensibilities of a Bob Dylan or Paul Simon, take that imagery and put it into pop music. It just takes a little balls to do. I've always tried to take an expansive look and put it into pop music."

"Over the years I've learned how to pull back. Boiling it down constantly to the essentials. Where you put an embellished idea, make sure it fits precisely. It's like oriental art in a way, they'll put an intricate pattern, but just one on a blank screen."

"On a record, your language has to be simpler, and the title is more critical because it has to stand by itself."

Trends in hit songs influence Bettis to some degree.

"In every trend I try to find what is applicable in it for me. It has the effect of updating what I do. Anybody in a creative endeavor is always expanding what they do and always adding different colors to their palate."

"For the last few months I've been using more repetition lyrically, because it's a definite tendency. There's nothing wrong with that, it also means that whatever you repeat is worth hearing more than once or twice. It makes the vocalist an instrument. Repetition frees up your verses. I find myself abandoning the more constant rhymes."

Bettis is known as a superb collaborator, able to mold his lyrics around a variety of styles and writers.

"When I write with Steve Perry, he wants lyrics first, or at least a concept. The whole structure may change as the track begins to take shape and form, so you rewrite. Another way is to just sit down with the composer and do it all on the spot. With Richard Carpenter I wrote to completed music. Country requires the strongest central idea and a great title."

"A great lyricist usually has some background in music. In our best moments, we edit what the composer's doing, we're people of general sense and form. A real genius like a Bacharach is able to add the brilliant melodies. A good lyricist should have the overview, if the composer asks which way should I do this, you have the right answer."

Bettis served recently as the Chairman of the Board of the National Academy Of Songwriters. He is an articulate spokesman for guaranteeing established royalty payments for writers.

"We've fought long and hard to change the copyright law. Now we now get a guaranteed 5 cents and a guaranteed cost of living increase. Up until 1978, it was 2 cents established in 1909. It took 69 years to get a raise! We are still the only western civilization country that does not pay songwriters a percentage. Instead we're set on a flat rate."

"Commonly songwriters who write with an artist are expected to give a 3/4 rate, which means a 25% reduction from the law of the land in order to get a record. I am violently opposed to that. Rank and file songwriters are the furthest thing from overpaid. What you end up doing is starving-off people who need a push. After all the man-hours put into becoming a pro, then for the record companies to say 'your good enough to get in the game, the bad news is your about to get a cut in pay...' it seems a little left-footed to me! Then they turn around and say 'where are all the great songs?' "

Without a doubt, a lot of the great songs are still locked in John Bettis' fertile imagination, and he's determined to see a few more in the top ten.

"It's taken on the proportions of a life work now, and I got to tell you, I didn't think it would. I've always thought of the American popular song as an artform. I'm involved with it, why not use your life that way? "

A AC/DC / White Lion

LONG BEACH ARENA, LOS ANGELES – Angus Young plays his guitar while running around the stage sweating profusely, on his back, and while doing his trademark "Angus Strut." He also treats the audience to a strip-tease. Some things never change, and it's a good thing. AC/DC has been doing essentially the same show now for the last decade and we've come to expect all of the above. They are truly one of the great bands in rock n'roll. Last week at the Long Beach Arena Angus Young, Brian Johnson, and Co. played what amounted to a greatest hits revue sprinkled with two songs from their newest album on Atlantic entitled *Blow Up Your Video*.

The show began with Young emerging from a missle that rose up centerstage as the band opened with "Heatseeker." What followed was a two hour set that drew on material from the bands' entire career. From the Bon Scott era the band performed "Whole Lotta Rosie," "Dirty Deeds," "T.N.T.," "The Jack," "Jailbreak" with Angus' mandatory mooning of the crowd, and the classic "Highway To Hell." Rounding out the set was "Back In Black," "Hell's Bells," "Shoot To Thrill," "Who Made Who,"and from the new album "That's The Way I Want To Rock and Roll." The encore was "For Those About To Rock" replete with cannons mounted stage left and right that literally shook the building when fired.

The essence of this wonderful band is its simplicity and straightforward approach to the music. Keeping production values to the bare essentials, i.e., lights, props, and a simple stage set, the band is able to perform on its own terms; the music takes center stage. There was ample opportunity for audience participation as each familiar classic brought the crowd to its feet. Singer Brian Johnson, whose 'croak' was in fine form, revelled in each opportunity to get the crowd involved. Most impressive was the response to "Dirty Deeds," "Highway To Hell," and "For Those About To Rock."

Opening the show was relative newcomer White Lion who turned in an impressive set of melodic power trio hard rock. Their debut album on Atlantic entitled *Pride* has just gone platinum, and has been riding the charts for some time. Judging from crowd response this band has a bright future in store for itself both in AOR and live performance.

Gary Starr

JULY 29, 1978

Van Halen

LONG BEACH ARENA – Van Halen made a triumphant return to Southern California recently with a bold performance at the Long Beach Arena. Heralded with wind machines, exploding flash powder and dry ice machines, the group made an impressive debut as concert headliners to the delight of the hometown crowd.

After warming up with its current single, "Runnin' with the Devil," the band continued with "Dreams," a somewhat more ethereal number, and a rocker, "Feel Your Love Tonight." "Ice Cream Man" was a crowd favorite, but the group saved the best for last and did "You Really Got Me" as its encore.

Brothers Edward Van Halen on guitar and Alex Van Halen on drums form the nucleus of the band, with Michael Anthony on bass and screamer David Lee Roth as frontman and vocalist. Behind the scenes, lighting director Peter Angelus presented a fantastic light show and Justice Management provided an awesome sound system for the evening.

Van Halen's musical influences can be easily traced and the performance they presented exhibited suprising poise. If the group's musical development can keep pace with its performing abilities, Van Halen will soon be a major contender for the heavy metal title.

Kristy & Jimmy 45 Breaking Without Help Of Radio Airplay

LOS ANGELES – Extensive radio airplay is usually a necessary ingredient for breaking a record, but the success of Kristy & Jimmy McNichol's "He's So Fine" single at retail proves that records can happen without overwhelming radio support. The single has reportedly sold more than 350,000 copies since its May 1 release and its impressive sales figures are now bringing radio behind the RCA duo.

When initially released, Kristy & Jimmy's single found itself in a cover battle with Columbia's Jane Oliver. The young television stars (Kristy is a regular on "Family" and Jimmy is the host of "Hollywood Teen" which airs after "American Bandstand" in 90 markets) were also up against radio programmer's fears that the duo's music would only appeal to young teens.

'Sgt. Pepper's' Is Out Of The Box Airplay Phenom

LOS ANGELES – The soundtrack recording of *Sgt. Pepper's Lonely Hearts Club Band*, which stars Peter Frampton and the Bee Gees and features new performances of 29 Beatles songs, is receiving unparalleled acceptance on major radio stations in every market in the country. The response has seen some stations break normal formats to play the entire double-album set and many others have added as many as seven tracks out of the box.

Following the tremendous success of RSO's last two double-album soundtracks, *Saturday Night Fever* and **Grease**, anticipation for the label's newest blockbuster was great.

"No one knew in advance that *Saturday Night Fever* would produce the amount of airplay that it did," says KFRC program director Les Garland. "But I did know in advance that *Sgt. Pepper's* would, especially with the great artists and music. We played five cuts of the LP the hour after we got it."

Cover Story: Meat Loaf

From beneath the grounds of a shrouded graveyard, a man on his motorcycle soars upwards into the light. This graphic illustration appears on the record cover of Meat Loaf's debut Cleveland International/Epic LP, "Bat Out of Hell," and its vividness underscores the fruition of a musical venture that began two years ago when Meat Loaf joined forces with composer Jim Steinman in the *National Lampoon Show*. Their partnership flourished rapidly, and within a year they began work on the debut album.

Produced by Todd Rundgren and featuring singers Karla Devito and Rory Dodd, saxophonist Edgar Winter, drummer Max Weinberg and keyboardist Roy Bittan (from the E Street Band), the LP yielded three hit singles on its way to a gold certification.

As a singer "gig drilling" with several west coast bands until he sang on Ted Nugent's "Free For All" album, Meat Loaf is a Southerner, an ex-football player, and until now best know for his portrayal of the crazed Eddie in the *Rocky Horror Picture Show*. Steinman grew up in Claremont, California, but moved to Long Island so that he could absorb the best of two coasts of rock and roll. An avid practitioner of what he calls "transcendental amnesia," Steinman says that he hasn't been the same since the day he first heard a Fender Telecaster overload a Marshall amp.

'Grease' Reaches #1 LP Spot; Selling At Peak 'Fever' Rate

LOS ANGELES – The two-record soundtrack album, *Grease*, has dislodged *Some Girls* by the Rolling Stones to become the #1 album on the **Cash Box** Top 100 album chart. Currently bulleting, the RSO soundtrack is selling at a "feverish" pace comparable to the peak daily sales figures of the landmark *Saturday Night Fever* LP. According to Al Gourley, president of RSO, *Grease* has been selling 1 million copies a week for the past three weeks.

Capitol Creates New Film And Video Department

LOS ANGELES – Capitol Records has created a new department, The Film & Video Production Center, which will be responsible for creating film clips for retail use, television commercials and other promotional purposes.

Announcing the formation of the new department, Dan Davis, vice president, creative and publicity division, CRI, said, "Capitol appreciates the increasing importance of audio and visual presentation in gaining maximum exposure and support for artists. The creation of this department results directly from our longstanding commitment to that ideal."

Top 10 Singles

1. **MISS YOU**
   The Rolling Stones Rolling Stones)
2. **GREASE**
   Frankie Valli (RSO)
3. **SHADOW DANCING**
   Andy Gibb (RSO)
4. **BAKER STREET**
   Gerry Rafferty (UA)
5. **LAST DANCE**
   Donna Summer (Casablanca)
6. **THREE TIMES A LADY**
   The Commodores (Motown)
7. **USE TO BE MY GIRL**
   The O'Jays (Philadelphia International)
8. **STILL THE SAME**
   Bob Seger (Capitol)
9. **LOVE WILL FIND A WAY**
   Pablo Cruise (A&M)
10. **BLUER THAN BLUE**
    Michael Johnson (EMI)

Top 10 Albums

1. **GREASE**
   Original Soundtrack (RSO)
2. **SOME GIRLS**
   The Rolling Stones (Rolling Stones)
3. **SHADOW DANCING**
   Andy Gibb (RSO)
4. **DOUBLE VISION**
   Foreigner (Atlantic)
5. **NATURAL HIGH**
   The Commodores (Motown)
6. **SATURDAY NIGHT FEVER**
   Bee Gees and Various Artists (RSO)
7. **STRANGER IN TOWN**
   Bob Seger & The Silver Bullet Band (Capitol)
8. **CITY TO CITY**
   Gerry Rafferty (UA)
9. **"BUT SERIOUSLY, FOLKS..."**
   Joe Walsh (Asylum)
10. **DARKNESS ON THE EDGE OF TOWN**
    Bruce Springsteen and the E Street Band (Columbia)

CASH BOX FLASH BACK

UK BUZZ

Tyka Nelson

PRINCESS – **Tyka Nelson** is the first to admit she does not bear much resemblance to her brother, **Prince**. But she is also the first to beseech that people not be judged on their appearance. "I am looking for a really ugly man who is beautiful on the inside," she says.

She has dedicated her debut album, *Royal Blue* – yes, it's different from purple – to one such man.

"He is Mark Anthony. He is an imaginary character. He is the man who is the other half of my soul, but I have not met him, since we are separated in the heavens. I have often mistaken sex for love. I did with the father of my two children. We are just about back on speaking terms, but I hardly ever see him.

"My dream lover will be very much like Prince, but I wouldn't like to be Prince's girlfriend; he is too work-obsessed."

All to her credit, despite her obvious closeness to Prince, she did the album entirely on her own and entirely independent of Paisley Park or any such enterprise.

"I'm not another Prince prodigy," she stresses. *Royal Blue* is a soulful pop mix of spirituality and sophistication. It is very deep.

When I talked to Tyka, I really wanted her to find her Mark Anthony. She told me she cries every day because of the loneliness in her soul and her heart.

"But I cry very easily. I cry at *Little House on the Prairie* quite a lot. But sometimes it gets me down. I know he is out there, and I know I'm obsessed. I must find him, and I will not settle for anything less. I have written the track 'My Friend' so he will here and come and look for me."

So please, M.A., put her out of her misery.

WHO, WHAT WHERE – This year's most ludicrous number one has got to be "Doctor Who" by the Timelords. And just who are the Timelords, you might ask. The man now calling himself **Time Boy** is one **Bill Drummond**, former manager of **Echo and the Bunnymen**, who he admits would be quite horrified at this little ditty. It's the Dr. Who TV theme sampled together with **Gary Glitter**'s "Rock and Roll."

Drummond says, "Gary is very pleased with the tribute we are paying him. This time I am making sure all the royalties are going to the right places."

A former incarnation of Drummond's, **the Jams**, released a version of "All You Need is Love," with some hefty **Beatles** and **Abba** sampling.

"Abba heard it first and got the record banned. But if it hadn't 've been them, someone else would have. It was when we were pioneering the whole idea of sampling last year. I recently sold three copies of the record for 1,000 pounds each."

Dorothy

A BAND NAMED DOROTHY – **Remember that feminist punk band The Raincoats?** Ten years later, **Gina Birch** and **Vicky Aspinall** have reformed to form **Dorothy**. Dorothy is a very different thing indeed. They explain, "Today's sampling and scratching is a parallel with punk a decade ago. Anyone with a bit of access and will can do it. But after the asexual punk times, we want to reinstate the sexual principle."

By romantic coincidence both Gina's and Vicky's parents had first dates at Cambridge's Dorothy Tea Rooms, hence the name. The music is bittersweet and tongue-in-cheek, perhaps typified by their cover version of the old **Susan Cadogan** reggae song, "Hurt So Good." In their own writing Dorothy are drawn to the themes of masochism and the pain of love. Gina's vocals are sensual, and are backed with hard dance rhythms, that groove as hard as any deejay stars. "Still Waiting" is the debut single, released last week by Chrysalis Records.

Chrissy Iley

WEA Annual Worldwide Meeting Biggest To Date

LOS ANGELES – WEA International held its annual Worldwide Managing directors' meeting from June 14th to 16th in San Francisco. The meeting, presided over by WEA International Chairman Ramon Lopez, was attended by the Managing Directors of the company's 23 worldwide affiliates, as well as senior management, corporate representatives from Warner Communications, and the heads of the Warner Bros., Elektra, Atlantic, Sire and Geffen labels.

The wide-ranging sessions, held at the Portman Hotel, covered in-depth analysis of the company's global sales growth in recent years; regional and territorial overviews of current sales trends relative to domestic/international music and album configurations; the huge success of several extensive marketing campaigns; presentations of new product; and the company's continued drive toward strong artist development at both the national and international levels.

A number of well-known recording artists paid visits to the meeting, including Chris Isaak, Narada Michael Walden, Frankie Beverly and Jimmy Barnes, all of whom joined the conferees for lunch. In addition, Atlantic's Chairman Ahmet Ertegun, Vice Chairman Sheldon Vogel, and President Doug Morris, surprised the audience by collectively introducing superstar Debbie Gibson, who thanked the managing directors for the tremendous response her debut LP has received internationally. Gibson was then presented with silver, gold and platinum (2x) discs from, respectively, the U.K., Canada and the U.S.

Warner Bros. President Lenny Waronker and Sire chief Seymour Stein pulled off a surprise of their own when, after discussing the solo album by Beach Boy mastermind Brian Wilson, and previewing three tracks from the LP, they introduced Wilson to the audience. Wilson told the group, "This is just the first solo record of a brand new career. I can't wait to get back in the studio and record another one."

Also in attendance were management representatives of Warner Bros.' newly-signed REM, Jefferson Holt and Burt Downs, who briefly addressed the meeting, advising that REM was currently in the studio, finishing their new LP.

England's Top 10

TOP 10 SINGLES

1. *The Twist (Yo Twist)* – Fat Boys & Chubby Checker – Urban
2. *Nothing's Gonna Change My Love For You* – Glen Medeiros – London
3. *I Owe You Nothing* – Bros – CBS
4. *Push It/Tramp* – Salt 'N' Pepa – London/Champion
5. *Tribute (Right On)* – Pasadenas – CBS
6. *In The Air Tonight '88* – Phil Collins – Virgin
7. *Boys* – Sabrina – Ibiza
8. *Fast Car* – Tracy Chapman – Elektra
9. *Breakfast In Bed* – UB40 with Chrissie Hynde – DEP International
10. *Tougher Than The Rest* – Bruce Springsteen – CBS

TOP 10 ALBUMS

1. *Tracy Chapman* – Tracy Chapman – Elektra
2. *Idol Songs - 11 Of The Best* – Billy Idol – Chrysalis
3. *Push* – Bros – CBS
4. *Roll With It* – Steve Winwood – Virgin
5. *Tango In The Night* – Fleetwood Mac – Warner Bros.
6. *Niteflite* – Various Artists – CBS
7. *Dirty Dancing* – Original Motion Picture Soundtrack – RCA
8. *Heavy Nova* – Robert Palmer – EMI
9. *Heaven On Earth* – Belinda Carlisle – Virgin
10. *The Collection* – Barry White – Mercury

Tokyo's Top 5

TOP 5 SINGLES

1. *Minnano Uta* – Southern All Stars – CBS/Sony
2. *Diamond Hurricane* – Hikaru Genji – Pony/Canyon
3. *Jim & Jane No Densetsu* – The Checkers – Pony/Canyon
4. *Anatao Aishitai* – Yoko Minamino – CBS/Sony
5. *Taiyo No Hahen* – Yutaka Ozaki – Mother And Children

TOP 5 ALBUMS

1. *Soleil* – Takako Okamura – Fun House
2. *Bewith* – Miki Imai – For Life
3. *Ribbon* – Misato Watanabe – CBS/Sony
4. *Boogie Woogie Mainland* – Anri – For Life
5. *OU812* – Van Halen – Warner Pioneer

SINGLE RELEASES

OUT OF THE BOX

DAVID LEE ROTH
Damn Good (4:29) – Warner Bros. (7-27825-A) – Diamond Dave Music, Inc.-SyVy Music/ASCAP – D. Roth-S. Vai – Producer: D. Roth

Rejoice, this is a real breakthrough single for David Lee. Punctuated by brilliant acoustic guitar riffs from Steve Vai, he gives a measured yet emotional lead vocal performance. Written by Roth and Vai, it hints at the pleasures of a youth and a past that Roth more and more seems willing to grow out of. A satisfying and artistic effort, should also score well across the Board, AOR, CHR.

OUT OF THE BOX

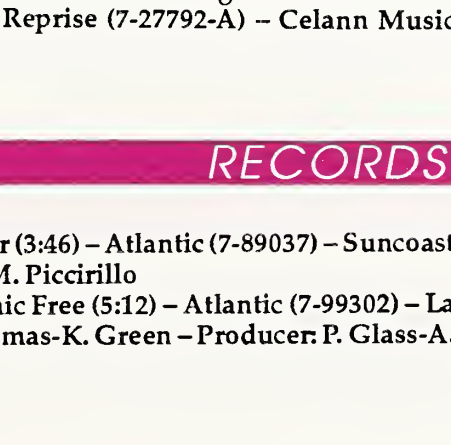
MORRIS DAY
Love Is A Game (4:00) – Warner Bros. (7-27831-A) – Ya D Sir Music adm. by WB Music Corp.-Flyte Tyme Tunes Inc./ASCAP – M. Day-J. Harris III-T. Lewis – Producer: J. Jam-T. Lewis

Morris Day has always believed less is more, and on this slow-grooving cut he takes a bit more pessimistic look at love, but keeps the language and melodic movement tight and simple. Once again Jimmy Jam and Terry Lewis lend a hand. From the Warner Bros. album *Daydreaming*, should score well.

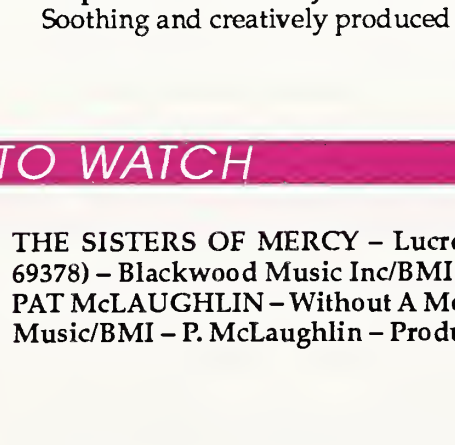
OUT OF THE BOX

DEBBIE GIBSON
Staying Together (4:15) – Atlantic (7-89034) – Creative Bloc Music Ltd.-Deborah Ann's Music/ASCAP – D. Gibson – Producer: D. Gibson-F. Zarr

Yet another hit single from Deb. On this one she rocks out using a pulsating, throbbing base line under a bubble-pop, yet catchy tune. We understand Ms. Gibson has just graduated from high school, and we wish her the best of luck on all her future endeavors. We have a sneaking suspicion she'll be making a few more records laden with chart-toppers like *Out Of The Blue*. CHR.



OUT OF THE BOX



NATALIE COLE
When I Fall In Love (4:12) – EMI-Manhattan (B-50138) – Chappell Music-Intersong Music/ASCAP – V. Young-E. Heyman – Producer: M. Miller

Natalie shines on this classic ballad, cooing and gently touching you with her evocative vocal strengths. Excellent, cool production by Marcus Miller features some smooth sax licks and a lush sound overall. This record sounds like an adult contemporary numero uno if we've ever heard one.

FEATURE PICKS

ROBERT PLANT – Ship Of Fools (4:59) – Esparanza (7-99333) – Talktime-Virgin Music/ASCAP – R. Plant-P. Johnstone – Producer: T. Palmer-R. Plant-P. Johnstone

One of the best songs Plant has ever written and recorded. Beautiful melodies and power lyrics propel this pup into rock history. AOR.

ROD STEWART – Forever Young (4:03) – Warner Bros. (7-27796-A) – Rod Stewart (Intersong Music Adm.) Special Rider Music-Kevin Savigar Music (PSO Lim. Adm.)/ASCAP – R. Stewart-J. Cregan-K. Savigar – Producer: R. Stewart

Same title, same message, but... it's written by Rod! AOR, CHR possibilities.

LEVERT – Addicted To You (3:52) – Atco (7-99292) – Ensign Music Corp.-Willesden Music Inc-Trycep Music Pub. Co./BMI – Levert – Producer: G. Levert-M. Gordon

Levert celebrates positive addiction with a bouncy R&B funk track that'll blow your visors off.

PATTI SMITH – People Have The Power (3:50) – Arista (AS1-9689) – Stratium Company Inc.-Druse Music/ASCAP – Smith-Smith – Producer: F. Smith-J. Iovine

Smith returns with a hard driving roots rocker with mega-statement. AOR.

DEBBIE HARRY – Liar, Liar (3:01) – Reprise (7-27792-A) – Celann Music Co./BMI – J. Donna – Producer: M. Chapman

Harry remake of this early rocker. CHR hit.

COLORTONE – Look Inside Ourselves (3:54) – Pasha (ZS4 07732) – The Grand Pasha Publisher/BMI – W. Tebbetts-S. George – Producer: G. Ballard-S. George-S. Proffer

Soft as silk, dreamy tune that's engaging and easy listening.

MELBA MOORE (Duet With Kashif) – I'm In Love (4:51) – Capitol (P-B-44195) – Duchess Music Corp./BMI – Kashif – Producer: Kashif

A light, easy-moving single that should rise on the charts for Melba and Kashif.

HOUSE OF SCHOCK – Love In Return (4:05) – Capitol (P-B-44202) – Yahoo Daddy Tunes-ASCAP – G. Schock – Producer: R. Gottehrer

A pleasant tune that features plenty of acoustic guitar pads.

JENNIFER WARNES – First We Take Manhattan (3:32) – Cypress (YY-0001) – Stranger Music/BMI – L. Cohen – Producer: C. Beck-J. Warnes

From her brilliant album of Leonard Cohen songs entitled *Famous Blue Raincoat*, this is a peppy rendition of an astute comment by Cohen on the state of oppression (cultural and otherwise), from Manhattan to Berlin.

FREDDIE JACKSON – Nice N' Slow (4:02) – Capitol (7PRO-79381) – Zomba Enterprises/ASCAP – B.J. Eastmond-J. Skinner – Producer: B. Eastmond

Soothing and creatively produced track elevate this R&B love ditty.

RECORDS TO WATCH

CHRISTINE DAY – I'm A Boy Watcher (3:46) – Atlantic (7-89037) – Suncoast Music/BMI – B. Killette – Producer: M. Piccirillo

PHILIP MICHAEL THOMAS – Cosmic Free (5:12) – Atlantic (7-99302) – La Basier De KasSandra/ASCAP – P. Thomas-K. Green – Producer: P. Glass-A. Glass

THE SISTERS OF MERCY – Lucretia My Reflection (4:19) – Elektra (7-69378) – Blackwood Music Inc/BMI – A. Eldritch – Producer: A. Eldritch

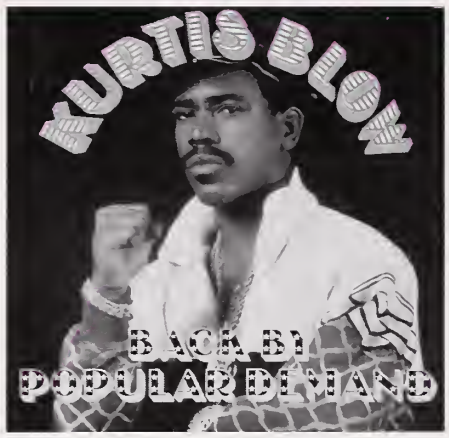
PAT McLAUGHLIN – Without A Melody (4:58) – Capitol (P-B-44224) – Jack Music/BMI – P. McLaughlin – Producer: M. Froom

ALBUM RELEASES

OUT OF THE BOX

KURTIS BLOW
***Back By Popular Demand* – Mercury/PG (834 692-1) – Producers: Various**

One of the founding fathers of rap returns to reclaim his crown with a terrifically tasty platter full of boastin' and toastin'. Rhymes are the key here, while the arrangements recall the dawning days of rap without sounding the least bit dated. Blow offers a bit of romantic rap, a snippet of sampling ("Get On Up" courtesy of the much-sampled James Brown), a healthy dose of scratchin,' and an utterly new style – the mariachi rap of "Blue Iguana."



OUT OF THE BOX

BIG AUDIO DYNAMITE
***Tighten Up Vol. '88* – Columbia (FC 44074) Producer: M. Jones**

Mick Jones' pan-cultural ensemble does the diversity dance on this new disc, playfully hopping from muscular funk ("Champagne") to smokin' roadhouse rockers ("Esquerita") to carnival bluebeat ("Rock Non Stop") to country blues ("Funny Names") to late-Clash pop-punk anthems ("Mr. Walker Said") to hillbilly world-beat ("The Battle of All Saints Road"). All of it is distinguished by intelligent wordplay, inventive production and provocative rhythms.

OUT OF THE BOX

THE GREG ALLMAN BAND
***Just Before The Bullets Fly* – Epic (OE 44033) – Producer: R. Mills**

What an extraordinary return to form. Allman's band is rock-solid on a hard blues foundation. Guitarist Dan Toler is out of this world, a worthy heir to Clapton and Greg's brother Duane, yet he's never flashy. Allman's vocals are strong and evocative, while his lyrics are intelligent, honest and at times genuinely poetic. ("Demons" is an unsparing account of drug addiction.) Here's solid proof that the South will rise again. Welcome back, Greg.

NEW AND DEVELOPING

KYLIE MINOGUE
***Kylie* – Geffen (GHS 24195) – Producers: Stock-Aitken-Waterman**

Get ready to hear about Kylie Minogue. This wholesome 20 year-old is a sensation across Europe, and in her native Australia, besides being a hitmaker, she's the number one soap opera star. For her American debut, expectations are high, and pairing her with the production team of Stock, Aitken and Waterman was a shrewd move. The irresistibly peppy "I Should Be So Lucky" has "dance hit" written all over it, as does her high-tech cover of "The Loco-Motion."

FEATURE PICKS

SLAYER – *South of Heaven* – Def Jam/Geffen (GHS 24203) – Producers: R. Rubin-Slayer

The latest burnt offering from the New York speed-metal band Slayer is a dream of dark and troubling things. Whether it's satanic or anti-satanic is ambiguous, but it's an effectively hellish hayride of shrieking sonics.

GREGORY HINES – *Gregory Hines* – Epic (OE 40671) – Producer: L. Vandross.

The world-class hoofer is also a first-rate singer, as he proves on this sexy, sinuous new album. The R&B arrangements sparkle, and Hines' sweet vocals are reminiscent of producer Luther Vandross (with whom he does a duet.).

RECKLESS SLEEPERS – *Big Boss Sounds* – I.R.S. (42194) – Producers: S. Litt-J. Shear

Songwriter extraordinaire Jules Shear fronts his first real band in ten years, and the Sleepers deliver tasty licks that run from reggae to intelligent metal pop to the unbelievable folk-strum sweetness of "If We Ever Meet Again."

RHYTHM CORPS – *Common Ground* – Pasha/CBS (FZ 44159) – Producers: R. Bishop-S. Proffer

The passionate, soaring, strum-guitar anthems of Detroit's Rhythm Corps bear more than a passing resemblance to U2's, and their political commitment is just as strong, but the band has a style, and a future, of its own.

DEATH ANGEL – *Frolic Through the Park* – Enigma (D1-73332) – Producers: D. Vain-R. Cavestany-A. Galeon

These five Bay Area cousins range from age 15 to 20, yet they've been together six years, and it shows in their sophisticated, no baloney speed-metal. The lyrics are mercifully free of cliches as well. A great effort.

KING DIAMOND – *Them* – Roadracer/MCA (BR 9550 1) – Producers: K. Diamond-R. Falcao

The Danish heavy-metal cult sensation gets major label distribution for this speed-goth-metal concept album. With its intricate guitar interplay, fierce rhythms, structural invention and acoustic interludes, it oughta be huge.

MISSING LINKS – *Groovin'* – MCA (MCA 42206) – Producer: H. Morrell

A bevy of new-jazz all-stars get together to cover such breezy standards as "Dock of the Bay," "Stand By Me" and the title track. The talented crew includes Ronnie Drayton on guitar, Najee on sax and Victor Bailey on bass.

VARIOUS ARTISTS – *Rhythm Method* – Casablanca/PG (816 764-1) – Producers: Various

A superlative dance compilation, *Rhythm Method* features def beats, house mixes and samples aplenty. Noteworthy; James Brown's "Payback Mix" and "Krush" by House Arrest.

FREDDIE JACKSON – *Don't Let Love Slip Away* – Capitol (C1-48987) Producer: B. Eastmond

Mr. Smooth outdoes himself on this nicely varied collection of love ballads and mid-tempo dance tunes. Jackson's voice is in excellent form. Nice cuts: the title track, "One Heart Too Many."

RIGOR MORTIS – *Rigor Mortis* – Capitol (C1-48909) – Producer: D. Ogilvie

This experience in hyper-metal gore-mongering is noteworthy for its triple-time fretwork, powerful vocals and a rhythm section that could well induce cardiac arrest in the faint-hearted.

RECORDS TO WATCH

DAVID DREW – *Safety Love* – MCA (MCA 42171) – Producer: M. Frondelli-D. Drew

GROVER WASHINGTON, JR. *Then and Now* – Columbia (OC 44256) Producer: G. Washington, Jr.

GWEN GUTHRIE – *Lifeline* – Warner Bros. (25698-1) Producer: G. Guthrie

MICHAEL URBANIAK *Folk Songs* – Island (90912-1) – Producer: Jean-Pierre Weiller-Letournier

TOM WOPAT *Don't Look Back* – Capitol (C1-90121) – Producer: Jerry Crutchfield

MERRIWEATHER *Body Like That* Atlantic (81861-1) – Producer: Merri-Weather

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	*DON'T BE CRUEL* (MCA MCA 53327)	Bobby Brown	1	10
2	*SIGN YOUR NAME* (Columbia 38-07911)	Terrence Trent D'Arby	4	10
3	*IF IT ISN'T LOVE* (MCA MCA-53264)	New Edition	3	9
4	*OFF ON YOUR OWN (GIRL)* (Warner Bros 7-27870)	Al B. Sure	7	8
5	*MAMACITA* (Atlantic 7-89078)	Troop	8	10
6	*GROOVE ME* (Uptown/MCA 53300)	Guy	10	12
7	*KNOCKED OUT* (Virgin 99329)	Paula Abdul	9	11
8	*LOOSEY'S RAP* (Reprise 7-27885)	Rick James	13	7
9	*ROSES ARE RED* (MCA MCA-53177)	The Mac Band Featuring The McCampbell Brothers	2	6
10	*PARADISE* (Epic 34-07904)	Sade	5	12
11	*OFF THE HOOK* (EMI-Manhattan 50132)	RJ's Latest Arrival	18	10
12	*THE COLOUR OF LOVE* (Jive/Arista JS1-9707)	Billy Ocean	14	9
13	*SYMPTOMS OF TRUE LOVE* (Capitol B-44140)	Tracie Spencer	16	13
14	*FOREVER YOURS* (Epic 34-07900)	Tony Terry	19	9
15	*WORK IT* (Epic 34-07902)	Teena Marie	17	9
16	*WATCHING YOU* (Virgin/MCA 53304)	Loose Ends	20	6
17	*THE RIGHT STUFF* (Wing/PolyGram 887 386-7)	Vanessa Williams	6	11
18	*I CAN'T COMPLAIN* (Capitol B-44148)	Melba Moore (Duet With Freddie Jackson)	11	10
19	*I'LL PROVE IT TO YOU* (Columbia 38-07774)	Gregory Abbott	5	12
20	*THAT GIRL WANTS TO DANCE WITH ME* (Epic 34-07793)	Gregory Hines	33	8
21	*MAKE IT LAST FOREVER* (Vintertainment/Elektra 7-69386)	Keith Sweat (Duet With Jacci Mcghee)	41	4
22	*NICE 'N' SLOW* (Capitol 44171)	Freddie Jackson	30	4
23	*COMING TO AMERICA PART I* (Atlantic 7-99320	The System	25	10
24	*YOUR LOVE IS SO DEF* (Columbia 38-07920)	Full Force	24	7
25	*HUSBAND* (Elektra 7-69396)	Shirley Murdock	39	2
26	*I'M REAL* (Scotti Bros/CBS ZS4 07783)	James Brown	15	13
27	*LOVE WILL SAVE THE DAY* (Arista AS1-9720)	Whitney Houston	31	5
28	*IT'S GONNA TAKE ALL OUR LOVE* (MCA MCA-53351)	Gladys Knight And The Pips	28	7
29	*SALLY* (Tommy Boy 912)	Stetsasonic	43	2
30	*K.I.S.S.I.N.G.* (Qwest/Reprise 7-27928)	Siedah Garrett	40	6
31	*JOY* (Asylum 7-6941)	Teddy Pendergrass	21	15
32	*EVERY SHADE OF LOVE* (A&M AM 1214)	Jessie Johnson	36	7
33	*LET ME TAKE YOU DOWN* (Motown 1934MF)	Stacy Lattisaw	22	13
34	*SHAKE YOUR BODY* (Capitol P-B-44178)	Suavé	34	6
35	*IN YOUR EYES* (Columbia 38-07930)	James "D-Train" Williams	45	5
36	*ROLL WITH IT* (Virgin 7-99326)	Steve Winwood	49	7
37	*SHAKE YOUR THANG* (Next Plateau KF-319)	Salt-N-Pepa (Featuring E.U.)	53	4
38	*ONCE, TWICE, THREE TIMES* (Elektra 7-69390)	Howard Hewett	42	6
39	*SHOOT 'EM UP MOVIES* (Solar/Capitol B 70023)	The Deele	23	12
40	*ANOTHER PART OF ME* (Epic 34-07962)	Michael Jackson	56	3
41	*MARY, MARY* (Profile PRO 5211)	Run-D.M.C.	55	4
42	*I'LL ALWAYS LOVE YOU* (Arista AS1-9700)	Taylor Dayne	48	6
43	*THE TWIST* (Tin Pan Apple/Polydor 887 571-7)	Fat Boys	46	5
44	*WHEN I FALL IN LOVE* (EMI-Manhattan B-50138)	Natalie Cole	58	5
45	*INDIAN GIVER* (44 07820)	Rainy Davis	47	7
46	*SHE'S ON THE LEFT* (A&M 1227)	Jeffrey Osbourne	DEBUT	
47	*MONKEY* (Columbia 38-07941)	George Michael	54	4
48	*1-2-3* (Epic 34-07921)	Gloria Estefan and the Miami Sound Machine	51	5
49	*THAT'S THE TICKET* (Mercury/Polygram 888 917-7)	Cash Flow	52	5
50	*KISS SERIOUS* (Motown 1935MF)	Chico DeBarge	50	5
51	*GLAM SLAM* (Paisley Park/Warner Bros 7-27806)	Prince	64	3
52	*CRAZY* (Atlantic 7-89068)	Miki Howard	60	4
53	*ONE MORE TRY* (Columbia 38 07773)	George Michael	26	15
54	*DON'T BELIEVE THE HYPE* (Def Jam 4-07934)	Public Enemy	61	2
55	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	32	13
56	*MOST OF ALL* (MCA MCA 53258)	Jody Watley	27	14
57	*TAKE YOUR TIME* (MCA 53362)	Pebbles	68	3
58	*SLAM* (Reprise/Warner Bros 7-27857)	David Sanborn	67	2
59	*PERSONALITY* (EMI-Manhattan 50136)	Najee	74	3
60	*SUPERSONIC* (Ruthless/Atco 7-99328)	J.J. Fad	29	8
61	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	35	14
62	*YOU AND I* (Columbia 38-07678)	Earth, Wind & Fire	65	3
63	*LET'S GO* (Jive/RCA 1116-7-J)	Kool Moe Dee	72	3
64	*GET LUCKY* (Arista 1-9714)	Jermaine Stewart	66	4
65	*TEASE ME* (Virgin 99303)	Gary Taylor	71	2
66	*AIN'T MY LOVE ENOUGH* (EMI-Manhattan 56090)	Pieces Of A Dream	69	4
67	*FALLING ALL OVER AGAIN* (Polydor/PolyGram 887 480-7)	Carl Anderson	70	3
68	*BORN NOT TO KNOW* (Wing/PolyGram 887 680-7)	Tony! Toni! Toné	73	2
69	*STRAIGHT FROM THE HEART* (Total Experience 101)	The Gap Band	77	3
70	*STATIC* (Scotti Bros/CBS ZS4 07975)	James Brown	75	2
71	*I'M IN LOVE* (Capitol 44195)	Melba More (Deet with Kashif)	DEBUT	
72	*GO FOR YOURS* (Columbia 38 07982)	Lisa Lisa & Cult Jam	76	2
73	*FOLLOW THE LEADER* (UNI/MCA 50003)	Eric B. & Rakim	DEBUT	
74	*HELLO BELOVED* (Mercury/PolyGram ???)	Angela Winbush	78	2
75	*YOU GOTS TO CHILL* (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	37	11
76	*GRAVITY* (A&M 1208)	Brenda Russell	DEBUT	
77	*LAY YOUR BODY DOWN* (Kru Cut/Slam 45009)	THE WORLD CLASS WRECKING CRU	80	2
78	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	38	14
79	*HOLD ON TO WHAT YOU'VE GOT* (EMI-Manhattan 50142)	Evelyn "Champagne" King	DEBUT	
80	*DIRTY DIANA* (Epic 34-07739)	Michael Jackson	57	14
81	*WALKAWAY* (Sleeping Bag 7LX 40136)	Joice Sims	DEBUT	
82	*SENDING OUT AN S.O.S.* (Island 7-99336)	Will Downing	44	9
83	*LITTLE WALTER* (Wing 887 385-7DJ)	Tony Toni Tone	59	16
84	*IT TAKES TWO* (Profile PRO 7186)	Rob Base & D.J. E-Z Rock	79	8
85	*STOMP* (Crush/K-Tel 669-6)	Master Plan	DEBUT	
86	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Hall & Oates	63	16
87	*WHAT CHA GONNA DO* (RCA 8328)	Theresa	62	6
88	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	83	17
89	*MARC ANTHONY'S TUNE* (Cool Tempo/Chrysalis VS4 43238)	Tyka Nelson	81	11
90	*THE LOVERS* (Tubu/CBS ZS4 07795)	Alexander O'Neal	84	10
91	*BETTER DAYS* (Blue Note/EMI-Manhattan 50119)	Diane Reeves	82	9
92	*FLIRT* (EMI-Manhattan B-50101)	Evelyn King	86	18
93	*IT'S A COLD, COLD* (King Jay/Warner Bros 7-28101)	Club Nouveau	85	14
94	*MOVE SOMETHIN'* (Luke Skywalker GR 112)	2 Live Crew	88	10
95	*TIRED OF BEING ALONE* (Motown 1931MF)	The Right Choice	87	16
96	*BLUEBERRY GOSSIP* (A&M 1204)	Ta Mara & The Seen	91	11
97	*GET IT* (Motown 1930MF)	Stevie Wonder & Michael Jackson	89	15
98	*DIVINE EMOTIONS* (Reprise/Warner Bros 7-27967)	Narada	93	17
99	*MY LOVE* (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	90	7
100	*NO PAIN, NO GAIN* (Vision/Ms. B. 4501)	Betty Wright	92	20

MTV GETS 'KNOCKED OUT' – Paula Abdul had the folks at Club MTV "Knocked Out," by her vocals and famous footwork, as she performed her chartbusting debut single in a segment recently aired on the cable network. Paula, who choreographed the award winning Janet Jackson videos, performed with a team of four dancers in a routine that demonstrated her fine choreography and vocal talents. Pictured in the studio are: (l to r): Julie Brown, Club MTV host; and Paula Abdul.

BELAFONTE'S BACK – A gala party was held for Harry Belafonte at Maxim's Hotel in New York in celebration of his first album in 15 years, Paradis In Gazankulu. *Belafaonte is seen here, at the Maxim's party, being congratulated by Varnell Johnson, Vice President of R&B Promotion and Marketing at EMI-Manhattan Records.*

FANS LOVE VANESSA – Vanessa Williams' in-store appearance at Wherehouse Records in Los Angeles in support of her debut album and single "The Right Stuff" was the most successful artist appearance in the history of the store. Over 1,000 fans turned out for the event. Pictured (l to r) are: PolyGram Local Sales Rep John Rotella; Wherehouse Product Manager David Mitchell; Vanessa; Wherehouse Store Operations Manager Robert Mitchell; and PolyGram Regional Promotion Rep Narvelan Hunt.

The Douglas Brothers Go Paisley

LOS ANGELES – Sean and Mark Douglas, the core members of Good Question, were born to make music together. Two brothers from Philadelphia, they have a sound which is fresh, exhilarating and uniquely their own. Their music rushes through your veins, touches your heart on the way to your feet and makes you want to dance, Dance, DANCE... With the release of their debut album on Paisley Park Records this summer, Good Question promises to be the musical answer of the '80s.

Raised separately by their aunt and mother respectively, Sean and Mark Douglas were reunited in their teenage years by a love of music. Writing songs in the basement of their mother's home, they packed their lives into a car in 1985. With $300 between them, they headed for California with dreams of sharing their music with anyone who would listen.

An impromptu performance at a "Kid's Inc." show at a local record store stirred early interest in their talents less than a month after arriving in Los Angeles. Working their way through a series of jobs, they continued to write songs and develop their musical abilities as they edged even closer to their dreams... They signed a publishing deal with Welk Music Group and recorded a three song demo with producer Rick Neigher which not only landed them a manager, but ultimately brought them to the door of Paisley Park Records.

The debut album from Good Question was recorded in Los Angeles and the final mix was completed at Prince's studio in Minneapolis in the Spring of '88. With all original material, co-written with Neigher, Good Question's songs are danceable, singable and in a word, memorable. Placing an equal emphasis on making you move and moving you emotionally, Good Question's strong lyrical content and dance rhythms combine to stir the heart and move the soles...of the feet.

With songs ranging form the beautiful "Listen To Your Heart" to the highly danceable "Body Contact," from the hypnotic grooves of "One On One" to the undeniable riveting energy of "Got A New Love," Good question's material sparkles with originality and glows with heart.

While Good Question's music speaks for itself, anyone who meets Sean and Marc tends to sing praises of their unaffected, enthusiastic and contagious personalities. celebrate the magic as it all comes together with Good Question.

If you are looking for the musical answer, the odds are stacked in your favor with Good Question.

Jasper Produces Chaka

LOS ANGELES – CBS Associated recording artist Chris Jasper, who recently scored a major musical success with the hit recording "Superbad" from his solo debut LP of the same title, has recently completed co-production of a song for the upcoming Chaka Khan album along with producer Russ Titleman.

The song, which was written and arranged by Jasper, also features him as a performer and background vocalist.

Jasper wrote and produced several hits during his tenure with the legendary Isley Bros. After years as a member of that band, Jasper along with Marvin and Ernie Isley left the group and enjoyed a successful stint as Isley-Jasper-Isley. Jasper subsequently departed the trio to pursue a solo career, as well as forming his own label, Gold City Records, which is distributed by CBS Associated Records.

Khan's album is expected to be released by the end of the year on the Warner Bros. label.

Stanley Clarke

By Scott Chambliss

LOS ANGELES – "To be real honest I was getting bored with making records," confesses legendary jazz bassist Stanley Clarke. "I was considering not making any more because I wasn't making records I liked." This one, says Clarke "is one that I liked." His new album is the recent Epic Records release *If This Bass Could Only Talk*, a record that is garnering tremendous critical and retail attention nationwide. (Note: It climbed to #21 bullet on the *Cash Box* Jazz Chart this week.)

Stanley Clarke came out of Philadelphia to the New York scene at age nineteen and was soon asked by Horace Silver to do a six month tour of the U.S. He went on to be one of the most highly sought-after sidemen, playing with such jazz luminaries as Dexter Gordon, Gil Evans, Stan Getz and pianist Chick Corea. Corea and Clarke went on to form the legendary Return To Forever with drummer Lenny White and guitarist Al DiMeola. In that band Clarke set new standards for the use of electric bass in jazz fusion.

Clarke spoke to *Cash Box* about his new LP, his music and career: "This was a nice record for me because it's the first record I've done in quite a few years where the record company said 'why don't you make a record that you like' and I said 'sure, but you might only sell one record.'

"There was a time when it was tough for a jazz artist... if you wanted to sell some records you had to resort to a quieter kind of sound, which has now developed into New Age music. Some of it I like and some of it is just like jacuzzi music, and bad New Age is the worst! But the good thing about it is a lot of guys are recording instrumental music and that's a great sign - it gives instrumental music credibility and I like that."

For *If This Bass Could Only Talk*, Clarke enlisted the aid of some of the best players in the business: Stewart Copeland, Wayne Shorter, Freddie Hubbard, Alan Holdsworth, George Duke and George Howard. Actor/singer Gregory Hines even contributed his tap dancing talents to the album's title cut.

After the rigors of the recording studio, Clarke looks forward to getting back in front of live audiences again. He talked about some of his recent appearances, including the Jazz Explosion shows (special jazz superstar showcases): "The Jazz Explosion shows were a good experience. Especially because it was happening while I was recording this album. We were playing a lot of older jazz tunes, and it was great practice for me. The best Jazz Explosion shows were in Canada, believe it or not. Oh sure, there's a mystique about playing L.A and New York - New York was pretty intense because a lot of musicians came out. I personally like playing in New York a little bit better than L.A. because I know the guys are out there and it just makes you put out a little bit more.

"I enjoy playing live more than I ever have. Now when I go on the road - which is not often - I look forward to hitting the stage and actually getting to the music. There's so much other bulls**t out there that you have to deal with, that after you've dealt with it for ten years, give me a stage, please, so I don't have to think about it!"

Stanley knows great bands, having been a part of perhaps the most influential fusion band ever *Return To Forever*. He finds it strange to play their old material with other players.

"Lenny White doesn't want to play that music with guys emulating what he used to do. And I respect that. He says he'll only play that music with guys who really *play* that music. If Chick Corea called him, or Herbie Hancock called, he'll play it. And I understand because I've had to play with guys playing like Chick Corea or some guy playing like Lenny and it's a weird feeling. They are emulating what your doing, but you also have to teach them how to emulate."

Clarke loves acoustic bass playing, and has plans to make an acoustic LP. Some of his best work, he says, is on other people's albums.

"The best, I mean, the *best* acoustic playing I've ever done is on an album that maybe five people have. It's by a piano player named Bobby Lyles its called *Bobby Lyles Trio*, its on a real obscure Japanese label and it's only available in Japan.

"It's a nice time for me," Clarke concluded. "I'm doing a lot of things I always wanted to do when I was younger." Undoubtedly, the ageless talent that is Stanley Clarke will surely continue far into the future.

Joe Shamwell Named Manager Of WPLZ AM

LOS ANGELES – Glenn Mahone, Owner and General Manager of WPLZ AM/FM in Richmond, VA announced recently the appointment of Joe Shamwell as Manager for WPLZ AM – the gospel-formatted sister station to MAGIC 99 (WPLZ FM).

Shamwell will be responsible for the overall day-to-day operation of WPLZ AM, including sales, programming and personnel development. WPLZ AM is a 1,000 watt, 24 hour station. It programs Black Contemporary Gospel. "It's the perfect complement to our sister station, WPLZ FM - MAGIC 99, a 24 hour 3,000 watt stereo station which has an adult black contemporary format," says Shamwell. WPLZ FM has been among the ratings leaders for the past seven years.

Shamwell leaves a successful stint as General Manager of WEAS AM/FM in Savannah, GA. He formerly was General Manager of WACR AM/FM, where he led the black contemporary/black gospel combo to an astounding 48.4 share and 49.0 cume rating. WACR AM/FM, while under Shamwell's stewardship, also received national recognition for successful sales promotions and award-winning public service programs.

In addition Shamwell developed, produced and placed advertising for several candidates in the recent Gubernatorial, U.S. Senatorial and municipal races in Mississippi and is the recipient of numerous awards for excellence in sales, creative production and community service.

Shamwell is also an established songwriter and producer. Artists who have recorded his songs include The Bar-Kays, Denise LaSalle, The Dramatics, Isaac Hayes, David Ruffin, Peaches & Herb, Johnnie Taylor, Little Milton, Z. Z. Hill, J. Blackfoot, Sam & Dave, William Bell, Rufus Thomas and many others.

MARK V. TAKES A QUANTUM LEAP – Elektra Records' artist singer/songwriter Marc V was in from Liverpool recently to cut tracks for his debut LP at Jersey City, NJ's Quantum Studios. Pictured (l to r) are: George Daly, Producer; Reggie Griffin, co-producer; and Mark V

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicaded
(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

		LW	WOC
1	IN EFFECT MODE Al B. Sure (Warner Bros. 25662-1)	1	11
2	STRICKLY BUSINESS E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	7	7
3	STRONGER THAN PRIDE Sade (Epic OE 44210)	4	9
4	JOY Teddy Pendergrass (Elektro 60775)	2	11
5	SECRETS OF FLYING Jahny Kemp (Columbia BFC 40770)	6	10
6	TOUGHER THAN LEATHER Run-D.M.C. (Profile 1265)	3	9
7	FAITH (P/4) George Michael (Columbia OC 40867)	5	33
8	MAKE IT LAST (P) Keith Sweat (Elektra 60763)	9	27
9	THE WORLDS GREATEST ENTERTAINER Doug E. Fresh (Donyo/Reality XR 102)	8	9
10	INTRODUCING THE (G) HARDLINE ACCORDING TO TERENCE TRENT D'ARBY (Columbia BFC 40964)	12	38
11	HE'S THE DJ, I'M THE (G) RAPPER DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	10	14
12	DON'T BE CRUEL Bobby Brown (MCA 42185)	23	2
13	LOVESEXY Prince (Paisley Park/Warner Bros. 925720-1)	11	10
14	I'M REAL James Brown (Scotti Bros/Epic FZ 44241)	14	6
15	PEBBLES (G) Pebbles (MCA 42094)	15	28
16	I'LL PROVE IT TO YOU Gregory Abbot (Columbia FC 44087)	17	8
17	WHO? Tanyl Tanil Tane'l (Wing/PolyGrom 422 835 549-1	13	12
18	MOVE SOMETHIN' 2 Live Crew (Luke Skywalker XR101)	18	11
19	HEART BREAK New Edition (MCA 42207)	33	2
20	COLOURS Soundtrack (Warner Bros. 1-25713)	16	12
21	THE RIGHT STUFF Vanessa Williams (Wing/PolyGrom 835 694-1)	25	5
22	BAD (P/6) Michael Jackson (Epic OE 40600)	19	45
23	HOW YA LIKE ME NOW (G) Kool Moe Dee (Jive 1079-1-J/RCA)	20	34
24	EYES OF A STRANGER (G) The Deele (Solar/Capitol ST72555)	21	47
25	IT TAKES A NATION Public Enemy (Def Jam BFW 44303)	34	2
26	FLIRT Evelyn "Champagne" King (EMI-Manhattan 46968)	24	9
27	MAC BAND Featuring The McCambpbell Brothers (MCA 42090)	32	4
28	BY ALL MEANS NECESSARY Boogie Down Productions (Jive/RCA 1097-1-J)	22	14
29	TURN OFF THE LIGHTS IN THE FAST LANE Lanza & World Class Wrecking Kru Technacut/Macola TK 1001	27	10
30	LONG LIVE THE KANE Big Daddy Kane (Cold Chillin'/Warner Bros 25731)	42	2
31	FLASHIN' BACK Tyrone Davis (Future FR 1003)	35	9
32	TEAR DOWN THESE WALLS Billy Ocean (Jive JL 8495) (G)	26	19
33	NAKED TO THE WORLD Teena Marie (Epic FE 40872)	28	16
34	DIANE REEVES (Blue Note BLT 46906)	30	24
35	COMING BACK HARD AGAIN Fat Boys (Tin Pan Apple/PolyGram 835 809)	36	2
36	THE REAL CHUCKEEBOO Loose Ends (MCA 42196)	47	2
37	WONDERFUL Rick James (Reprise/Warner Bros 25659-1)	51	2
38	MOTHER WIT BETTY WRIGHT (Vision/Ms. B. 3301)	40	14
39	DAY BY DAY Najee (EMI-Manhattan 90069)	45	2
40	GET HERE Brenda Russell (A&M SP5178)	39	18
41	TRULY YOURS RJ's Latest Arrivol (EMI/Manhattan EI-48090)	44	3
42	WHITNEY (P) Whitney Houston (Arista AL-8405)	37	59
43	GOIN' OFF Biz Markie (Cold Chillin'/Warner Bros. 25675	38	18
44	GUY GUY (MCA 42176)	52	2
45	REFLECTIONS George Howord (MCA 42145)	31	6
46	ALL OUR LOVE (G) Gladys Knight & The Pips (MCA 42004)	29	34
47	TROOP Troop (Atlantic 81851)	57	3
48	OOH YEAH! Daryl Hall & John Oates (Arista AL 8539)	43	9
49	SUPERSONIC-THE ALBUM J. J. FADD (Ruthless 90959)	DEBUT	
50	I'M IN LOVE Melba Moore (Capital 46944)	49	3
51	EVERLASTING (G) Natalie Cole (Manhattan ST5309)	46	53
52	TRACY CHAPMAN (Elektro 60774)	55	4
53	A WOMAN'S POINT OF VIEW Shirley Murdock (Elektra 60791)	67	2
54	TRACY SPENCER (Capitol CI 4818)	54	3
55	CLOSE UP David Sanborn (Reprise/Warner Bros 9 25715)	62	2
56	LET IT LOOSE Gloria Estefan & Miami Sound Machine (Epic 40769)	53	5
57	CHARACTERS (P) Stevie Wonder (Motown 6248ML)	50	34
58	LISTEN TO THE MESSAGE Club Nouveau (Warner Bros 1-25687)	41	7
59	TOLD U SO Nu Shooz (Atlantic 81804)	48	6
60	MAKES YOU WANNA Pieces Of A Dream (EMI-Manhattan 48740)	60	3
61	CONSCIOUS PARTY Ziggy Marley & The Melody Makers (Virgin 90878)	59	7
62	MAGIC (G) The Jets (MCA 42085)	56	37
63	IN FULL GEAR STETSASONIC (Tommy Boy 1017)	DEBUT	
64	I'M YOUR PLAYMATE SUAVE (Capitol C1-48686)	58	14
65	TRANSFORMATION Whistle (Select 21625)	61	4
66	KISS OF LIFE Sledoh Garrett (Qwest/Reprise 25689)	DEBUT	
67	PERSONAL ATTENTION Stacey Lattisaw (Motown 6241 ML)	63	24
68	BORN TO MACK Tao Short (Dangerous Music/RCA 1100-1)	66	3
69	FOREVER YOURS Tony Terry (Epic BFE 40890)	64	31
70	EVERY SHADE OF LOVE Jessie Johnson (A&M SP 5188)	65	13
71	FOREVER AND EVER HOWARD HEWETT (Elektra 60779-1)	68	14
72	THE POSSE N.W.A. (Macola 1057)	DEBUT	
73	YOU'RE A PART OF ME Jean Carne (Atlantic 81811-1)	69	15
74	LOVE CONFESSIONS Miki Howard (Atlantic 81810-1)	70	35
75	LOVE IS SUCH A FUNNY GAME Michael Cooper (Warner Bros. 1-25653)	71	27

CASH BOX TOP RAP SINGLES

			LW	WOC
1	KEEP RISING TO THE TOP (Reality/Danya 3101)	Doug E. Fresh	2	13
2	MARY, MARY (Profile PRO 5211)	Run-D.M.C.	1	4
3	LET'S GO (Jive/RCA 1056-7)	Kool Moe Dee	4	4
4	BACK BY POPULAR DEMAND (POLYGRAM 870-328-7)	Kurtis Blow	5	3
5	SHAKE YOUR THANG (Next Plateau KF 319)	Salt-N-Pepa (Featuring E.U.)	9	2
6	VAPORS (Cold Chillin' PRO-S-3088)	Biz Markie	3	10
7	NIGHTMARE ON MY STREET (Jive/RCA 1124-7-JAB)	D.J. Jazzy Jeff	DEBUT	
8	DON'T BELIEVE THE HYPE (Def Jam 4-07934)	Public Enemy	10	2
9	SALLY (Tommy Boy TB 912)	Stetsasonic	12	12
10	YOU GOTS TO CHILL (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	8	11
11	BOYS IN THE HOOD (Ruthless 1004)	Eazy-E	9	4
12	RUN'S HOUSE (Profile PRO-5202)	Run-D.M.C.	11	11
13	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)	DJ Jazzy Jeff & The Fresh Prince	6	11
14	COLOURS (Warner Bros. 0-20936)	Ice T	14	12
15	IT TAKES TWO (Profile PRO 5186)	Rob Base & DJ E-Z Rock	15	11

CASH BOX TOP RAP ALBUMS

			LW	WOC
1	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	2	6
2	TOUGHER THAN LEATHER (Profile 1265)	RUN-D.M.C.	1	8
3	THE WORLDS GREATIST ENTERTAINER (Danya/reality F 9658)	Doug E. Fresh	3	9
4	HE'S THE DJ, I'M THE RAPPER (Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	4	4
5	MOVE SOMETHIN' (Luke Skywalker XR 102)	2 LIVE CRU	5	9
6	HOW YA LIKE ME KNOW (Jive/RCA 1079-1-J)	Kool Moe Dee	6	10
7	IT TAKES A NATION OF TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	9	2
8	BY ALL MEANS NECESSARY (Jive/RCA 1097-1-J)	Boogie Down Productions	7	12
9	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	DEBUT	
10	COMING BACK HARD AGAIN	Fat Boys	8	2

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	THE RIGHT STUFF Vanessa Williams (Wing/PolyGram 887 386-1)	2	7
2	SAYIN' SORRY DON'T MAKE IT RIGHT DENISE LOPEZ (Vendetta VE 7000)	1	9
3	THEME FROM S-EXPRESS S-EXPRESS(Capitol V-15377)	5	6
4	ROSES ARE RED The Mac Band Featuring The McCampble Brothers (MCA 53177)	DEBUT	
5	WHATS ON YOUR MIND INFORMATION SOCIETY (Tammy Boy TB-911)	10	6
6	K.I.S.S.I.N.G. SIEDAH GARRETT (Qwest/Warner Bros 0-20912)	9	3
7	KNOCKED OUT PAULA ABDUL (Virgin 0-96661)	21	2
8	DON'T BE CRUEL BOBBY BROWN (MCA 23861)	13	3
9	IF IT ISN'T LOVE NEW EDITION (MCA 23830)	12	3
10	SAY IT'S GONNA RAIN WILL TO POWER (Epic 49 07589)	11	4
11	OFF ON YOUR OWN (GIRL) AL B. SURE! (Warner Bros 0-20952)	15	3
12	ROLL WITH IT STEVE WINWOOD (Virgin 0-96648)	16	3
13	PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD)	4	11
14	DANCING ON THE FIRE INDIA (Warner Bros 0-20871)	14	2
15	LOOSEY'S RAP RICK JAMES FEATURING ROXANNE SHANTE (Reprise/Warner Bros 0-20941)	26	2
16	PRETTY BOYS AND PRETTY GIRLS BOOK OF LOVE (Sire/Warner Bros 0-20963)	24	2
17	SPRING LOVE STEVIS B (LMR 4002)	DEBUT	
18	SUPERSONIC J.J. FAD (Dream Team DTR 532)	3	10
19	FOLLOW THEW LEADER ERIC B. & RAKIM (Uni/MCA 8001)	DEBUT	
20	RIGHT BACK TO YOU Ten City (Atlantic 0-86574)	8	7
21	IT TAKE TWO ROB BASE & D.J. E-Z-ROCK (Profile PRO-7186)	19	7
22	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN (MCA 23870)	DEBUT	
23	BOOM! THERE SHE WAS SCRITTI POLITTI FEATURING ROGER (Warner Bros 0-20870)	DEBUT	
24	TROUBLE NIA PEEPLES (Mercury/PolyGrom 870 154-1)	18	13
25	BEAT DIS BOMB THE BASS (4'th & B'way/Island 462)	29	2
26	YOU GOTS' TO CHILL E.P.M.D. (Fresh/Sleeping Bag FRE 8018)	22	10
27	JUST GOT PAID JOHNY KEMP (Columbia 44 07588)	21	10
28	GROOVE ME GUY (Uptown/MCA 23852)	DEBUT	
29	MERCEDES BOY PEBBLES (MCA 23838)	20	14
30	WHEN WE KISS BARDEUX (Synthicide/Restless 71306-0)	25	10

Country Comedy... A Dying Art?

MCA CELEBRATES COUNTRY COMEDY MONTH...*MCA Records/Nashville celebrated Country Comedy Month with a special "Nashville Now" show featuring the MCA artists who have just released comedy albums. Ray Stevens* (I Never Made A Record I Didn't Like) *co-hosted the show that included Riders In The Sky* (Riders Radio Theater), *Jerry Clower* (Classic Clower), *and Cousin Bubba* (Rhinestone Plowboy). *Other show highlights included Sarah Cannon commenting on country comedy through the years, and a visit from Governor Ned McWherter, who proclaimed July 'Country Comedy Month' in Tennessee. Shown here: Shelia Shipley, Vice President of Promotion, MCA/Nashville; Cousin Bubba; Woody Paul, Riders In The Sky; Too Slim, Riders In The Sky; Ray Stevens; Ranger Doug, Riders In The Sky; and Bruce Hinton, Executive Vice President & General Manger, MCA/Nashville.*

After viewing the picture above, I was pleased to note the number of comedy stars on the MCA label in Nashville. It seems that there is a genuine interest, there, in making America laugh, as well as entertaining the populace with great country music.

Country comedy has been a traditional part of country music shows from the beginning. Traveling "medicine" shows nearly always had a comedian to give the audiences some good laughs, which put them in a jolly, receptive mood for the "pitch" which soon followed. The Grand Ole Opry has always featured outstanding country comedy...(the queen) Minnie Pearl, Rod Brasfield, The Duke of Paducah, Archie Campbell and Grandpa Jones among others.

Speaking of Archie and Grandpa, the still popular TV show, "Hee Haw," has continued the tradition more than any other vehicle. And, the continuing popularity and success of the show is proof positive that the fans still enjoy country comedy in all forms, even the sometimes "corny" form.

Lately, on the country music scene, Ray Stevens has been the flag-bearer. Ray's wit and presentation give him a decided edge over his present day competition. I am one of his biggest fans. His timing is always perfect and, when you watch him, his expressions are priceless in promoting his comedic messages.

Jerry Clower is another popular 80's country comedian. His unashamed, down-home Mississippi style of delivery is, in itself, the most appealing part of his comedy. Jerry is a master at taking a humorous story about a country folk experience and turning it into a side-splitting tale through his delivery technique.

When popular country musicians have had their own TV shows, they usually had a "regular" comedian. Noteable among them was Speck Rhodes who appeared as a regular with Porter Wagoner. Speck was a plaid suit, funny hat, suspendered, missing-teeth comedian. His success came from his "I may be dumb, but I'm always happy" delivery. Speck also used the telephone technique to deliver his punch lines. He didn't need a partner or a "straight man" to make his act funny. This was an innovative approach, which Bob Newhart used to vault into the national comedy spotlight in later years.

Tragedy struck one of Nashville's finest country comedians. Stringbean was murdered at his home outside of Nashville nearly 20 years ago. A man who had devoted his life to making people smile and laugh, brutally had that life taken from him because of a robbery motive.

The names I have mentioned have been relatively few...especially those current names. Talk about "whose gonna fill their shoes?" We have a few possibilities...Andy Andrews, Williams and Rhea, and Pinkard and Bowden, for example. But, is country comedy truly a dying art? For our own sakes, I hope not! When America gets to the point where we can no longer laugh at ourselves, we are in deep trouble! Our sense of humor has always carried us through our personal and collective tragedies.

Joe Henderson

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor — *JULY 30, 1988*

		LW	WOC
1	*IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')* GEORGE STRAIT (MCA 42114)	4	20
2	*REBA* REBA McENTIRE (MCA 42134)	2	11
3	*ALABAMA LIVE* ALABAMA (RCA 6825-1)	5	6
4	*WILD EYED DREAM* RICKY VAN SHELTON (Columbia FC 40602)	1	70
5	*ALWAYS AND FOREVER* RANDY TRAVIS (Warner Bros. 25568-1)	3	62
6	*SHADOWLAND* K.D. LANG (Sire 1-25724)	6	10
7	*WILD STREAK* HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)	9	3
8	*RIVER OF TIME* MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)	10	17
9	*ONE TIME, ONE NIGHT* SWEETHEARTS OF THE RODEO (Columbia FC 40614)	7	10
10	*DON'T CLOSE YOUR EYES* Keith Whitley (RCA 6494-1)	20	5
11	*UNTASTED HONEY* KATHY MATTEA (Mercury/Polygrom 832 793-1)	12	38
12	*KING'S RECORD SHOP* ROSANNE CASH (Columbia FC 40777)	11	53
13	*THE ROYAL TREATMENT* BILLY JOE ROYAL (Atlantic America 90658-1)	8	35
14	*DIAMONDS AND DIRT* RODNEY CROWELL (Columbia FC 44076)	14	13
15	*CHISELED IN STONE* VERN GOSDIN (Columbia FC 40982)	13	25
16	*80'S LADIES* K.T. OSLIN (RCA 5924-1)	15	54
17	*I SHOULD BE WITH YOU* STEVE WARINER (MCA 42130)	16	16
18	*CHILL FACTOR* MERLE HAGGARD (Epic FE 40986)	18	32
19	*COMIN' HOME TO STAY* RICKY SKAGGS (Epic FE 40623)	19	17
20	*THIS IS MY COUNTRY* LEE GREENWOOD (MCA 42167)	23	7
21	*TIRED OF THE RUNNIN'* THE O'KANES (Columbia FC 44066)	22	15
22	*PONTIAC* LYLE LOVETT (MCA/Curb 42028)	21	26
23	*HIGHWAY 101* HIGHWAY 101 (Warner Bros. 1-25608)	17	54
24	*ALL KEYED UP* BECKY HOBBS (MTM D1-71067)	28	6
25	*IF MY HEART HAD WINDOWS* PATTY LOVELESS(MCA 42092)	32	24
26	*STILL IN YOUR DREAMS* CONWAY TWITTY (MCA 42115)	26	16
27	*BORN TO BOOGIE* HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	29	53
28	*MAPLE STREET MEMORIES* THE STATLER BROTHERS (Mercury/Polygrom 832-404-1)	33	50
29	*ZUMA* SOUTHERN PACIFIC (Warner Bros. 35609-1)	37	3
30	*THE HEART OF IT ALL* EARL THOMAS CONLEY (RCA 6824-1)	34	8
31	*THE GIFT* THE McCARTERS (Warner Bros. 25737-1)	41	2
32	*HILLBILLY DELUXE* DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	25	64
33	*GREATEST HITS, VOL. 2* GEORGE STRAIT (MCA 42035)	27	44
34	*NO REGRETS* MOE BANDY (Curb CRB 10600)	35	19
35	*EXCHANGE OF HEARTS* DAVID SLATER (Capitol CL-48307)	40	13
36	*COME ON JOE* JO-EL SONNIER (RCA 6374-1)	36	18
37	*LOVE ME LIKE YOU USED TO* TANYA TUCKER (Capitol CLT 46870)	24	50
38	*STORMS OF LIFE* RANDY TRAVIS (Warner Bros. 25436-1)	30	111
39	*I'M GONNA LOVE HER ON THE RADIO* CHARLEY PRIDE (16th Avenue D11G 70661)	31	18
40	*ALL IN LOVE* MARIE OSMOND (Capitol/Curb 48968)	44	2
41	*TRIO* D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	38	71
42	*ACROSS THE RIO GRANDE* HOLLY DUNN (MTM DI-71070)	DEBUT	
43	*LITTLE LOVE AFFAIRS* NANCI GRIFFITH (MCA 42102)	43	19
44	*THE DESERT ROSE BAND* THE DESERT ROSE BAND (MCA/Curb 5991)	39	47
45	*ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS...* LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	42	12
46	*HEARTLAND* THE JUDDS (RCA/Curb 5916-1)	45	76
47	*GREATEST HITS* REBA McENTIRE (MCA 5979)	49	63
48	*THE BEST OF EDDY RAVEN* EDDY RAVEN (RCA 6885-1)	46	18
49	*I WANNA DANCE WITH YOU* EDDIE RABBITT (RCA 6373-1)	48	14
50	*WHO WAS THAT STRANGER* LORETTA LYNN (MCA 42174)	50	4

Rock n' roll legend, Otis Blackwell, center, gave Nashville's music industry a stunning performance of his greatest hits recently. Blackwell threw a party for his peers to introduce his newest musical enterprises, including his new country label, Bullion Records. Pictured, left of Blackwell, are two members of the KingSnakes. To the right are the world famous Jordanaires.

CASH BOX COUNTRY SINGLES

JULY 30, 1988

			Last Week	Total Weeks
1	*BABY BLUE* (MCA, MCA-53340)	George Strait	3	11
2	*SUNDAY KIND OF LOVE* (MCA, MCA-53315)	Reba McEntire	5	11
3	*DON'T WE ALL HAVE THE RIGHT* (Columbia 38-07798)	Ricky Van Shelton	1	12
4	*BLUEST EYES IN TEXAS* (RCA 8386-7)	Restless Heart	8	10
5	*DON'T CLOSE YOUR EYES* (RCA 6901-7)	Keith Whitley	7	14
6	*TALKIN' TO THE WRONG MAN* (Warner Bros. 7-27947)	Michael Martin Murphey (with Ryan Murphey)	2	20
7	*I'M GONNA LOVE HER ON THE RADIO* (16th Avenue B-70414)	Charley Pride	10	13
8	*THE WANDERER* (RCA 8306-7)	Eddie Rabbitt	11	9
9	*IF YOU CHANGE YOUR MIND* (Columbia 38-07746)	Rosanne Cash	4	18
10	*I'LL GIVE YOU ALL MY LOVE TONIGHT* (MCA/Curb 53310)	Bellamy Brothers	13	12
11	*GIVE A LITTLE LOVE* (RCA/Curb 8300-7)	The Judds	14	8
12	*SET'EM UP JOE* (Columbia 33-07762	Vern Gosdin	6	17
13	*A LITTLE BIT IN LOVE* (MCA, MCA-53333)	Patty Loveless	18	9
14	*I COULDN'T LEAVE YOU IF I TRIED* (Columbia 38-07918)	Rodney Crowell	19	8
15	*I LOVED YOU YESTERDAY* (MCA/Curb 53316)	Lyle Lovett	17	10
16	*(DO YOU LOVE ME) JUST SAY YES* (Warner Bros.. 7-27867)	Highway 101	20	7
17	*WORKIN' MAN (NOWHERE TO GO)* (Warner Bros. 7-27940)	Nitty Gritty Dirt Band	9	15
18	*JOE KNOWS HOW TO LIVE* (RCA 8303-7)	Eddy Raven	24	6
19	*IF THE SOUTH WOULDA WON* (Warner Bros./Curb 7-27862)	Hank Williams, Jr.	27	5
20	*REAL GOOD FEEL GOOD SONG* (Capitol B-44158)	Mel McDaniel	22	12
21	*I HAVE YOU* (MCA, MCA-53218)	Glen Campbell	23	9
22	*THAT'S WHAT YOUR LOVE DOES TO ME* (MTM B-72108)	Holly Dunn	28	6
23	*THE GIFT* (Warner Bros. 7-27868)	The McCarters	26	7
24	*I SHOULD BE WITH YOU* (MCA 53347)	Steve Wariner	30	6
25	*DON'T GIVE CANDY TO A STRANGER* (Mercury/Polygram 870 454-7)	Larry Boone	31	6
26	*GOODBYE TIME* (MCA 53276)	Conway Twitty	12	16
27	*FALLIN' AGAIN* (RCA 6902-7)	Alabama	15	15
28	*ADDICTED* (Capitol B-44130)	Dan Seals	36	6
29	*LETTER HOME* (Warner Bros. 7-27839)	The Forester Sisters	37	5
30	*JUST ONE KISS* (Epic 34-07775)	Exile	16	14
31	*WE BELIEVE IN HAPPY ENDINGS* (RCA 8632-7)	Earl Thomas Conley (Duet with Emmylou Harris)	40	5
32	*THANKS AGAIN* (Epic 34-07724)	Ricky Skaggs	34	7
33	*STREETS OF BAKERSFIELD* (Warner Bros./Reprise 7-27964)	Dwight Yoakam & Buck Owens	41	3
34	*MONEY* (RCA 8388-7)	K.T. Oslin	42	4
35	*I WILL WHISPER YOUR NAME* (RCA 6833-7)	Michael Johnson	21	17
36	*UNTOLD STORIES* (Mercury/PolyGram 870 476-7)	Kathy Mattea	45	4
37	*AM I CRAZY?* (Mercury/Polygram 870 442-7)	The Statler Brothers	38	6
38	*I DON'T HAVE FAR TO FALL* (MCA 53353)	Skip Ewing	43	5
39	*DON'T THE MORNING ALWAYS COME TOO SOON* (Step One SOR 388)	Ray Price	48	5
40	*GIVERS AND TAKERS* (MTM B-72099)	Schuyler, Knobloch and Bickhardt	25	14
41	*BLUE LOVE* (Columbia 38-07943)	The O'Kanes	51	4
42	*I'M YOUR PUPPET* (Airborne ABS 10002)	Mickey Gilley	52	3
43	*STRONG ENOUGH TO BEND* (Capitol B 44188)	Tanya Tucker	56	2
44	*HEY LITTLE SISTER* (Capitol B-44144)	Tom Wopat	49	7
45	*THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVING* (MTM B-72109)	Becky Hobbs	47	4
46	*LOVE OF A LIFETIME* (Columbia 38-07747)	Larry, Steve, Rudy: The Gatlin Brothers	29	20
47	*SATISFY YOU* (Columbia 38-07757)	Sweethearts of the Rodeo	32	19
48	*ASHES IN THE WIND* (Curb CRB 10510	Moe Bandy	54	5
49	*WE NEVER TOUCH AT ALL* (Epic 34-07944)	Merle Haggard	55	3
50	*TEAR-STAINED LETTER* (RCA 8304-7)	Jo-El Sonnier	60	2
51	*IF IT AIN'T BROKE DON'T FIX IT* (MCA 53366)	John Anderson	57	
52	*THE RADIO* (RCA 8301-7)	Vince Gill	33	
53	*THE NEW NEVER WORE OFF MY SWEET BABY* (Capitol B 44179)	Dean Dillon	70	2
54	*I STILL BELIEVE* (MCA 53312)	Lee Greenwood	35	13
55	*BENEATH A PAINTED SKY* (Epic 34-07788)	Tammy Wynette	39	13
56	*I WANNA KNOW HER AGAIN* (A & M1215)	Wagoneers	59	
57	*BUTTON OFF MY SHIRT* (RCA 8389-7)	Ronnie Milsap	DEBUT	
58	*SUMMER WIND* (MCA/Curb 53354)	The Desert Rose Band	DEBUT	
59	*I WANTA WAKE UP WITH YOU* (Capitol B 44204)	Johnny Rodriguez	66	2
60	*A BOTTLE OF WINE AND PATSY CLINE* (Evergreen EV 1070)	Marcia Lynn	65	5
61	*THE OTHER GUY* (Capitol B-44184)	David Slater	64	4
62	*CRY BABY* (Evergreen EV 1075)	Joe Stampley	74	2
63	*WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN* (16th Avenue B-70418)	Randy VanWarmer	71	2
64	*ANYONE CAN BE SOMEBODY'S FOOL* (MCA 53374)	Nanci Griffith	69	2
65	*DARLENE* (Capitol B-44205)	T. Graham Brown	DEBUT	
66	*I'M DOWN TO MY LAST CIGARETTE* (Sire 7-27919)	k. d. lang	44	10
67	*IF IT DON'T COME EASY* (Capitol B-44142)	Tanya Tucker	46	17
68	*MIDNIGHT HIGHWAY* (Warner Bros. 7-29952)	Southern Pacific	50	16
69	*SHE LOOKS LIKE A HEARTACHE* (Maxima MRC 1322)	Don Malena	81	2
70	*YOU FIT RIGHT INTO MY HEART* (Airborne ABS 10001)	The Sanders	DEBUT	
71	*SORRY GIRLS* (Epic 34-07928)	The Goldens	72	3
72	*IF HEARTS COULD TALK* (615 88-S-1012)	Bobbi Lace	DEBUT	
73	*SHE'S IN LOVE* (Nu-Kountry NM 2030)	Da-Kota	76	3
74	*SHE DOESN'T LIKE THE RAIN* (Cypress CYP 8521)	Wynd	77	4
75	*MY HEART'S WAY BEHIND* (Comstock COM 1895)	Doug Peters	80	3
76	*DADDY'S BIGGEST DREAM* (Happy Man HM 814)	Ray Pack	78	3
77	*OLD FIVE AND DIMER* (Axbar AX 6059)	Billy D. Hunter	79	3
78	*I'M STILL MISSING YOU* (Curb CRB 10508)	Ronnie McDowell	53	9
79	*HER HEART DON'T BEAT* (BGM 50988)	Easy Money	82	3
80	*IF YOUR MEMORY SERVED ME RIGHT* (Caboose 1007)	Christy Gallin	85	2
81	*OZARK MOUNTAIN DREAM* (Kansa KA 643)	The Steffin Sisters	DEBUT	
82	*PARADISE* (Playback P1309)	Bonnie Guitar	90	2
83	*WALK ON BY* (Epic 34-07966)	Asleep At The Wheel	DEBUT	
84	*NOBODY KNOWS* (Warner Bros. 7-27869)	John Wesley Ryles	58	7
85	*CROCODILE MAN* (Bear BR 193)	LeGarde Twins	DEBUT	
86	*AFTER LOVIN' YOU* (Reed R-1119)	Melissa Kay	DEBUT	
87	*I TOLD YOU SO* (Warner Bros. 7-27969)	Randy Travis	61	17
88	*YOU CAN'T KEEP A GOOD LOVE DOWN* (Round Robin RR-1875)	Lenny Valens	DEBUT	
89	*IS THE FIRE DYING* (Door Knob DK88-302)	Billy Wilcox	DEBUT	
90	*SATURDAY NIGHT* (CBT 03158)	Odessa	89	2
91	*EVERY TIME YOU GO OUTSIDE I HOPE IT RAINS* (Mercury/Polygram 870 362-7)	The Burch Sisters	62	9
92	*I'LL WALK BEFORE I CRAWL* (Columbia 38-07927)	Janie Frickie	63	5
93	*IF I WERE LOOKING* (TIP TRSS54288)	Johnny Travis	67	6
94	*CALIFORNIA SUNNY BEACH* (True TU 90)	Dennis Payne	68	5
95	*WISHFUL THINKING* (Fresh Squeezed 4504)	Grizz Sawbuck	73	5
96	*HOCUS POCUS* (AVM 5-17)	Roger Marshall	75	4
97	*WILD TEXAS ROSE* (Tall Texan TTR-60)	Billy Walker	83	4
98	*TEXAS IN 1880* (RCA 6900-7)	Foster and Lloyd	84	16
99	*FOOTSTEPS* (Soundwaves SW 4807)	Renee Parks	86	
100	*GOIN' TO WORK* (MTM B-72105)	Judy Rodman	87	1

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ALBUM RELEASES

ALBUM REVIEW

RANDY TRAVIS – Old 8 x 10 – Warner Bros. (1-25738) – Producers: K. Lehning

Although Travis is now the undisputed prince of traditional country music, you kinda wish the guy would take some chances now and then. His album contains no surprises. Yet this is not astonishing – why change something that works (i.e. 'sells')? If simplicity is making a comeback in today's realm of country music - then so be it. Randy is our man. But let's hear some more daring tunes in the future – OK? Best cuts: "Honky Tonk Moon,"

"Is It Still Over?" and "The Blues In Black and White."

ALBUM REVIEW

DONNA MEADE – Love's Last Stand – Mercury/PolyGram (834 624-1) – Producer: B. Killen

Donna's got a voice that conquers the material given here in "Love's Last Stand." Her vocals easily hurdle the obstacles present and in the end, serve to endear the listener even more. Just out with "Congratulations," a song which garnered a Feature Pick in last week's issue, there are nine other gems awaiting your attention. "When Love Was All We Had," recalls the simple pleasures in releationships; title cut " Love's Last Stand," an interesting approach to

breaking up; "Be Serious,"; and "From A Distance."

SINGLE RELEASES

OUT OF THE BOX

RANDY TRAVIS – Honky Tonk Moon (2:49) – Warner Bros. (7-27833-A) – Hannah Rhodes/BMI – D. O'Rourke – Producer: K. Lehning

This bluesy tune is the first release from Travis' newest album *Old 8 x 10* . It's peppered with harmonica and piano and Travis' vocals illuminate the lazy feeling so well. Descriptive lyrics paint a vivid picture of laid-back evenings with one's love, shuffling to the jukebox in a dusty old honky tonk. Randy seems right at home there and translates it onto vinyl like no other traditionalist does today.

INDIE SPOTLIGHT

THE BONNERS – Way Beyond The Blue (2:59) – OL (OLR-45-126-A) – Almo, Mid-Summer, MCA/ASCAP – R. Albright-L. Silver-M.D. Sanders – Producer: E. Kilroy

The only way harmonies like these can come about is if those involved are related. Such is the case with the tremendous harmonies of the Bonner Family. Six talented family members make up the group and this release just might be the one to boost them into national prominence. It's a country tune with a heavy soul influence. So, to Teresa, Cheryl, Kenny, Edith, Jim Sr.

and Jimmy, we can only offer our congratulations for a 'song well sung!'

FEATURE PICKS

ROBIN LEE – Shine A Light On A Lie (4:04) – Atlantic America (7-99307) – Famous, Blue Moon, Randy Howard/ASCAP;Bull's Creek-BMI – R. Howard-N. Larkin-D. Goodman – Producer: N. Larkin

This wonderfully paced song is given great justice by the vocals of Robin Lee. They showcase her wide-ranging talent which includes a great penchant for perfect timing - indelible to a soulful song. Should chart high as her second release from the LP *This Old Flame*.

SOUTHERN PACIFIC – New Shade Of Blue (3:44) – Warner Bros. (7-27790-A) – Long Tooth/BMI; Endless Frogs/ASCAP – J. McFee-A. Pessis – Producers: Souther Pacific-J.E. Norman

Although this release is not as energetic as the last, "Midnight Highway," it should still surface to the tops of many radio playlist. Southern Pacific takes a sentimental look at lonliness and comes up with yet another shade of blue.

JUDY RODMAN – I Can Love You (3:00) – MTM (B-72112) – Irving/BMI – G. Scruggs – Producer: G. Fundis

This piece serves Rodman's vocals much better than "Goin' To Work." The light, traditional, countrified flavor carries a simple but potent message: "I can love you 'til the day I die or I can love you 'til the day I cry." Way to go, Judy!

DAVID LYNN JONES – The Rogue (3:32) – Mercury/PolyGram (870 525-7) – Hat Band/BMI – D.L. Jones – Producers: R. Albright-M. Ronson-D.L. Jones

Mr. Jones gives a call to Mama to let her know how he's doin' on the road. And seein' as how there's "no rest for the rogue," I suppose it'll be a while before he makes it home for an actual visit. Some plucky piano pokin' and a hair-raisin' harmonica ride keep this ditty rollin' along just fine.

INDIE FEATURE PICKS

TERESA LAYNE MOODY – Moonlight and Roses (2:49) – ASA (U-22329M) – Long Ride, Jolie House/ASCAP – T.L. Moody – Producers: K. Tolley-D. Moody

Teresa's silky voice flows easily with this self-written tune. Clear production and heart-felt emotion combine to make this a inspiring work of art.

MAGGIE WARWICK – Warm Your Heart (3:12) – Gumbo (GB003) – Progressive/BMI – A. Ertegan-T. Dowd-J. Wexler – Producers: A. A. Warwick-M. Warwick

Already an accomplished songwriter, Maggie lets loose on a bluesy tune with a style akin to K.T. Oslin. Her search for peace of mind is most soothing and the end result is satisfying.

BLANE GAUSS – The Man I Used To Be (3:09) – Meteor (M 45-881 A) – R.C. & Irene/ASCAP – R.J. Friend – Producers: B. Vaughn-B. Gauss

Blane's lighthearted look at a love gone bad is refreshing in its honesty. After all, having to party to celebrate "the man I used to be," is quite magnanimous of him, wouldn't you say? His oh-so-smooth voice glides right over the traditional country instrumentals. Pure delight!

FREDDIE HART – Rumor Has It (3:30) – Fifth Street (CR-1114A) – Shedd House/ASCAP;Ensign, Mill House/BMI – L. Shell-B. Birch-U. Dan – Producers: C. Chapman-M. Frazier

Eavesdropping never leads to things of a pleasant nature, and Hart finds this out soon enough in "Rumor Has It." But his winsome vocals lead listeners to believe that maybe he's better off without the cheatin' dam anyway.

GIVING THE BOOT...*RCA recording artist Eddy Raven (left) presents a pair of his boots to Bill Ivey, director of the Country Music Foundation, which will be displayed in the Nashville-based Country Music Hall of Fame and Museum. The Louisiana-born Raven, whose many hits include "I Got Mexico", "Shine, Shine, Shine", "I'm Gonna Get You" and "Right-Hand Man", turned the boots over to Ivey during a special ceremoney that was part of Music City's Fan Fair '88 festivities. Photo credit: Tim Campbell.*

FAMILY TIES...*The Judds, Wynonna (left) and Naomi (second from right) greeted United Stations' Tom Roland and Pam Green, Director/Artist Relations, recently after an interview in the studio. The RCA recording artists' latest single is "Give A Little Love".*

WSOC FM-103 WELCOMES ALABAMA TO THE CAROLINAS...*WSOC FM-103 Music Director and 7 to midnight personality Kitty Ledbetter poses backstage with Alabama during their recent Marlboro Country Music Tour in Charlotte.*

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NASHVILLE NOTE-ABLES

"An Alabama Story..."

A few years ago, while living in Coshocton, Ohio, I read the local newspaper's announcement concerning the fact that a new country music group, by the name of Alabama, had been booked to entertain at the Coshocton country fair! A few of us, who were true country fans had heard of Alabama becuase they had just had their first Top 100 chart song. But, for the most part, they were relatively unknown to the folks in Coshocton county. The newspaper announcement was made shortly after the booking was finalized. However, their appearance date was nearly a year away.

Well, my friends, during that year, Alabama shot to the top of the country music charts with every song they released. They became true superstars in that short period of time. They brought the younger generation into the country music fold as new and dedicated fans. In short, they were the hottest ticket to be had in country music!

As long as six months in advance of the fair, there was plenty of talk going around Coshocton that Alabama would surely cancel their county fair appearance. More than a few of us knew the sum recorded in the booking contract. We knew, too, that Alabama was now receiving more than twenty times that amount for a personal appearance! The fair committee had booked superstar acts before only to have them cancel and send a far less popular act as their replacements. Everyone fully expected Alabama to do the same because of the insignificant sum on the booking contract. We kept looking for the official cancellation notice to appear in the paper. It **never** did!

The whole population of Coshocton county was packed into the fairground on the night Alabama was scheduled to perform. There was barely standing room to be had, let alone a grandstand seat! There were still mumbles through the throng that "they won't show." No one could believe that Alabama was actually going to show up at the Coshocton County Fair, although it is considered one of the leading and best fairs in the state!

Then, the moment came, along with the cheers. A brightly painted bus, with the word "Alabama," pulled onto the old horse track toward the north end of the fairgrounds. As it slowly made its way through the soft Ohio top soil, the cheers became deafening. Alabama had honored their contract!

But, it was much more than that...Alabama had honored the country music fans of Coshocton county!! During the last week of October, it's cold in Coshocton, Ohio. I recall the shivers of Randy, Teddy, Jeff and Mark. But, again, it was much more than that... Alabama put on a great, lengthy show for their fans and stayed after the show until the last autograph was signed (as I remember, about 1 a.m.)! The next night, they appeared in another part of Ohio for twenty times the amount they earned in Coshocton.

Still, today, one had better not say anything bad about Alabama in Coshocton County, Ohio. Those people love Alabama, but it's much more than that...

Joe Henderson

RISING STARS

LENNY VALENS:

Round Robin Records recently signed Scranton, Pennsylvania artist, Lenny Valens, to a recording contract and, from the sound of Lenny's first release, we'd say they have a real "find" in this talented young man!

Lenny still lives in Scranton with his wife, Pam, and his young song, Danny. In fact, he has an extremely successful career going on up in the Poconos. He performs at the Winston Cup races at the Pocono Raceway each year. He is the first artist to be invited there to perform anytime he wishes.

Recently Lenny Valens cut his first Nashville session, with Jim Pierce producing, at Reflections Studios. The resulting first single was "You Can't Keep A Good Love Down". When I heard the record, I asked Lenny where he studied voice. He explained that his singing ability came natural. He added that he had been singing and playing guitar and keyboards since he was eight years old.

Lenny's ambition right now, is to chart several singles before releasing a new album. Lenny should certainly have no trouble charting some singles, if his follow-up products sound as good as his initial release. The Joe Taylor Artist Agency is representing Lenny, nationally. Look for Lenny Valens' rising star in the country skies.

Joe Henderson

INDIE LP REVIEW

CHRIS LeDOUX AND THE SADDLE BOOGIE BAND – **American Cowboy Songs (ACS-23001) – Producer: C. LeDoux**

Chris LeDoux may not be a household name in most of the country now, but our bet is that he will be if Utah natives have any say-so in the matter. This talented, true-bred cowboy has the goods to make it big in country music – especially in the West where his brand of country honky tonk tunes have already turned a few heads. His first single release from this LP, "Seventeen", appeared on the **Cash Box** Country Indies Chart. And on the album LeDoux continues that story of a young rodeo hopeful. Songs like "Sweet Wyoming Home" and "Cadillac Cowboy,"

help to spin the tale well. On the flip side, LeDoux and his Saddle Boogie Band perform live for a most supportive audience in Salt Lake City. Outstanding cuts there include "Cowboys Like A Little R & R" and "Utah Tribute." A must for every cowboy's record collection.

COUNTRY INDIES CHART

		Last Week	Total Weeks
1	*I'm Gonna Love Her On The Radio* Charley Pride (16th Avenue)	1	13
2	*Don't The Morning Always Come To Soon* Ray Price (Step One)	2	6
3	*A Bottle Of Wine And Patsy Cline* Marcia Lynn (Evergreen)	3	6
4	*Cry Baby* Joe Stampley (Evergreen)	8	3
5	*Where The Rocky Mountains Touch The Morning Sun* Randy VanWarmer (16th Avenue)	6	2
6	*She Look Like A Heartache* Don Malena (Maxima)	15	3
7	*If Hearts Could Talk* Bobbi Lace (615)	38	2
8	*She's In Love* Da-Kota (Nu-Kountry)	10	8
9	*She Doesn't Like The Rain* Wynd (Cypress)	11	6
10	*My Heart's Way Behind* Doug Peters (Comstock)	14	4
11	*Daddy's Biggest Dream* Ray Pack (Happy Man)	12	4
12	*Old Five and Dimer* Billy D. Hunter (Axbar)	13	4
13	*Her Heart Don't Beat* Easy Money (BGM)	16	4
14	*If Your Memory Served Me Right* Christy Gallin (Caboose)	18	4
15	*Ozark Mountain Dream* The Steffin Sisters (Kansa)	DEBUT	
16	*Paradise* Bonnie Guitar (Playback)	22	3
17	*Crocodile Man* LeGarde Twins (Bear)	30	2
18	*After Lovin' You* Melissa Kay (Reed)	29	3
19	*You Can't Keep A Good Love Down* Lenny Valens (Round Robin)	40	2
20	*Is The Fire Dying* Billy Wilcox (Door Knob)	35	3
21	*Saturday Night* Odessa (CBT)	21	2
22	*If I Were Looking* Johnny Travis (TIP)	4	7
23	*California Sunny Beach* Dennis Payne (True)	5	5
24	*Wishful Thinking* Grizz Sawbuck (Fresh Squeezed)	7	5
25	*Hocus Pocus* Roger Marshall (AVM)	9	5
26	*Wild Texas Rose* Billy Walker (Tall Texan)	17	5
27	*Footsteps* Renee Parks (Soundwaves)	19	4
28	*Why You Been Gone So Long* Larry Carlnite (K-ARK)	36	3
29	*Savannah* Kenny Wilson (GBS)	DEBUT	
30	*Tuesday Nite In Texas* Shamus M'Cool (Perspective)	32	4
31	*Love At First Sight* Rick Burris (Evergreen)	37	2
32	*Bed Bug Blues* Tom Hicks (Melbourne II)	DEBUT	
33	*Love In A Glass* Eddie Hendrix (Bear)	DEBUT	
34	*Without Love (There Is Nothing)* Tony McGill (Killer)	20	9
35	*Hollywood Heroes* Hunter Cain (Discovery Audio Discs)	23	7
36	*In The Middle Of The Night* Canyon (16th Avenue)	24	10
37	*Winners* Rick Chaney (Destiny)	DEBUT	
38	*Treasure Island* Keystone (Hummingbird Of Clover)	42	2
39	*It's Not Easy* Jack Robertson (Soundwaves)	DEBUT	
40	*Look At Us Now* Atlanta (Southern Tracks)	31	5
41	*Ten Years Ago Today* Joe Grizzard (Jam Sac)	25	3
42	*Jessie's Wine* Jim Newberry (Playback)	DEBUT	
43	*Took It Like A Man, Cried Like A Baby* Kevin Pearce (Evergreen)	26	11
44	*Divided* Burbank Station (Prairie Dust)	27	7
45	*Heartache Goin' Down Tonight* Jim Collins (Texas)	DEBUT	
46	*Lost In Austin* Kenny Blair (Awesome)	28	7
47	*Make It On Your Own* Denny Dean (Nashville Cats)	33	6
48	*King Pin* Lawrence Heathcock (Clover Note)	DEBUT	
49	*Yonder Comes A Freight Train* Reno Brothers (Step One)	34	8
50	*Tie Me Up (Hold Me Down)* Becky Williams (Country Pride)	41	8

RAPPIN' WITH THE WRITERS:

PAUL HARRISON:

CREDITS

"What She Is (Is A Woman In Love)"..Earl Thomas Conley
"Another Place, Another Time"..Don Williams
"It Should Have Been Love"..B. Mandrell/L. Greenwood
"Runaway Heart"..Reba McEntire

Paul Harrison calls Baton Rouge, Louisiana his hometown. He is one of Nashville's outstanding songwriters, and he comes by it through a classical music family background. His father is an oboe player (symphony orchestras and 20 years of teaching at Louisiana State University), and his mother is accomplished on the keyboards and harpsichord. Both of Paul's parents studied at the Eastman School of Music.

"I grew up listening to symphony concerts, but I was into all kinds of music when I was young. I began writing after graduation from Louisiana State. But, every time I finished a song, everyone thought it was just great. I knew better! So, I knew I had to move to a music center. I chose Nashville."

Paul moved here in 1972, and went to work at a music store for $79 per week. After 1 1/2 years, he signed as a staff writer at Danor Music, which was owned by David Briggs and Norbert Putnam. Troy Seals was running the operation and writing there. Troy showed Paul a lot of songwriting 'ropes.'

From there, he went to Screen Gems Publishing for about 3 years, where he got his first single recorded by Reba McEntire. He continued to write pop flavored music and even got a pop recording deal with RSO Records. Paul says, "Nothing much happened for me, so I decided to concentrate on writing *country* songs."

He moved on to MCA Music and had a Lee Greenwood cut, and two songs on the Barbara Mandrell/Lee Greenwood duet album. One of the two, "It Should Have Been Love By Now" was a single. Paul moved on to Unichappell Music and most of his success there came after he left them to take his present position at MTM Music. One of the last songs he turned in to Unichappell was "What She Is (Is A Woman In Love)", which he co-wrote with Bob McDill. Recently Earl Thomas Conley had a #1 hit with it.

He has been with MTM for a year now. His first release as an MTM writer is Charly McClain's new record "Sometimes She Feels Like A Man".

Joe Henderson

THE INDEPENDENT WAY

Indie Groove

THE FEW, THE PROUD, THE INDIE – Since this is my first column for the Independent Way, I'd like to start by introducing what I think is a pertinent question: What exactly is an independent label? The conventional wisdom says that there are six majors – Capitol, CBS, MCA, PolyGram, RCA and WEA (Warner, Elektra, Atlantic) – along with their numerous subsidiaries.Then there are the so-called mini-majors, smaller labels that are nonetheless significant players in the record machinery, often through a loose affiliation with one of the majors. These include A&M, Arista, Chrysalis, Virgin, I.R.S. and Enigma. For *Cash Box* purposes, we treat anything distributed by a major label as "major." Thus even most Rhino product gets reviewed with the major label releases, because Rhino has a deal with Capitol. Enigma also has a deal with Capitol; but its subsidiary, Restless, does not. Go figure.

Since the line between major labels and the independents has gotten so blurred, do these distinctions even matter? In several ways, they don't. In case we've all forgotten, what's important is the music, and a great record is just as likely to be done by an unknown on a small label as by a superstar who gets his product on the shelves at the shopping mall. Yet there is no denying that the major labels have special advantages and the independent labels have special problems. The majors have the clout to get their products played on the radio, they have big publicity departments that can offer writers all sorts of perks, and they've got an established network of distributors and sales people to make sure that the records are available across the country and around the world. Nobody pretends that an independent can consistently compete with the majors (although the larger independents are getting their records on the charts with some regularity now), and in some cases there is an active *resistance* against indie product. When was the last time you heard an indie record on a commercial radio station? It happens, but rarely. And MTV has just decided to exclude indie product from its innovative *120 Minutes* show, an incredible blow to the alternative rock labels that are offering such good music to the college radio audience.

But again we come back to the music. Although the majors have their share of provocative artists – if Columbia can distribute the new **Public Enemy** album, anything is possible – it's the indies who are at the cutting edge of what's happening today. They are a haven for those artists who eschew compromise in their lyrical content and sound, performers whose music is more than just background noise for teenage shenanigans. The indies can give their products the loving attention they deserve, instead of releasing a dozen records a week, tossing them against a wall and seeing what sticks. In a lot of cases the indies are handling segments of the market that are ignored by the majors, such as blues, folk, ethnic and spoken word. Without indies, the record business would be a flabby mess, with little character, flavor, eccentricity or invention.

With all the special needs and special virtues of the indie labels, we think it's important to maintain an independent section in *Cash Box*. We want to review more product (although I must admit to a special fondness for college-radio type indies), and we intend to have several new indie charts in place within the next few weeks. We want to hear from the indie community, whether it's through press releases or guest editorials about the nature of the independent record biz. We're here to help.

THE YOUNG FRESH FELLOWS

NEWS FROM THE FRONT – Frontier records in beautiful North Hollywood reports that it's being solicited by several major labels for possible distribution (which would put an end to these well-deserved plugs in the indie section). Their recent hit product includes releases by **Thin White Rope, the Young Fresh Fellows** and **the Pontiac Brothers**. The latter two bands teamed up with Twin\Tone's **Agitpop** for a July 15 gig at Club Lingerie, and it was swell. Agitpop plays a mutated jazz-funk-rock that's often compared to the Minutemen but with a more playfully percussive quality, and although the band was on stage before a real crowd had developed, those who saw their set were witness to something special. The Pontiac Brothers then slayed the crowd with their roots punk giddyup, before the inimitable Young Fresh Fellows took to the stage and cemented their reputation as The Most Consistently Entertaining Band in the Rock Music Business Today. The Fellows, however, don't sacrifice musicality for their zaniness, and the next night, when they shared the stage at Bogart's in Long Beach with SST's deliriously driven **Leaving Trains**, the Fellows put on their hard-rock slippers and burned the place down.

Alligator Records, arguably the premier American label for blues and roots rock, has set July 26 as the release date for two new records – *Georgia Blue* by Atlanta guitar hero **Tinsley Ellis**, and *Big News From Baton Rouge*, the debut solo album from young bayou bluesman **Kenny Neal**.

Keep the faith ...

Joe Williams

CASH BOX INDIE JAZZ ALBUMS

1	***KILIMANJARO*** THE RIPPINGTONS (Passport Jazz PJ 88042)	1	7
2	***DANCING IN THE DARK*** SONNY ROLLINS (Milestone M-9155)	3	7
3	***EARLY SPRING*** ALPHONSE MOUZON (Optimism OP 6002)	2	7
4	***WHEN WE'RE ALONE*** FRANK POTENZA (TBA 235)	5	7
5	***TRIBUTE TO COUNT BASIE*** GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	4	7
6	***GAMALON*** (Amherst AMH 3318)	6	7
7	***SEARCHING THE HEART*** TIM HEINTZ (TBA 236)	7	7
8	***NIGHTWIND*** MIKE LAWRENCE (Optimism OP 3104)	8	7
9	***THE POWER OF SUGGESTION*** RICHARD ELLIOT (Intima 73321)	9	7
10	***SAY WHAT YOU WANT*** BOB THOMPSON (Intima D1-73331)	12	7
11	***JASIL BRAZZ*** HERBIE MANN (RBI/Moss Music Group RBIR 401)	10	7
12	***CRAZY RHYTHM*** AZYMUTH (Milestone M-9156)	14	7
13	***HARLEM BLUES*** DONALD BYRD (Londmark LLP-1516)4	15	7
14	***NO LONGER ONE*** TOM BROWN (Moloco Jazz MJ 1500)	22	7
15	***STEPPIN UP*** HANK CRAWFORD/JIMMY MCGRIFF (Milestone M-9135)	13	7
16	***MAJOR CHANGES*** FRANK MORGAN & THE MCCOY TYNER TRIO (Contemporary C-14039)	11	7
17	***LAY IT ON THE LINE*** SAM RINEY (Spindletop SPT 121)	19	5
18	***LIVE AT BIRDLAND WEST*** CARMEN MCCRAE (Concord CJ-342)	21	7
19	***REAL TIME*** JAZZTET (Contemporory C-14034)	18	7
20	***LIVE JAZZ*** NANCY KELLY (Amherst 3317)	20	7
21	***A VINTAGE YEAR*** MEL TORME/GEORGE SHEARING (Concord CJ-341)	23	7
22	***SYMPHONIC DREAMS*** GERRY MULLIGAN (Projozz/Intersound CDP-703)	16	7
23	***PASSION SUITE*** DOUG CAMERON (Spindletop SPT 124)	17	7
24	***IMAGINATION*** WOODY SHAW (Muse MR 5338)	25	7
25	***SHORT STORIES*** BOB BERG (CMG/Denon CML 8004)	24	7
26	***BASES LOADED*** BRIAN BROMBERG (Intimo 73325)	29	5
27	***THE TIDES OF TIME*** ROLAND VAZQUEZ (Soundwings SW 2106)	30	5
28	***TRIPLE TREAT II*** MONTY ALEXANDER/RAY BROWN/ HERB ELLIS (Concord CJ-338)	28	7
29	***EVENING STAR*** JOSHUA BREAKSTONE (Contemporary C-14040)	32	3
30	***LIVE AT THE ALLEY CAT*** FRANK CAPP & NATT PIERCE (Concord CJJ-336)	31	7
31	***DOUBLE EXPOSURE*** KEN PEPLOWSKI (Concord CJ 334)	34	3
32	***FLYING HOME*** TERRY GIBBS DREAM BAND (Contemporary C-7654)	35	3
33	***MOSCOW NIGHT*** DAVE BRUBECK (Concord CJ 353)	DEBUT	
34	***THE VERY BEST OF GEORGE HOWARD VOL.1*** (TBA TBAC 233)	26	7
35	***5TH GEAR*** ROB MULLINS (Novo 8810)	DEBUT	
36	***REVERENCE*** CHRISTOPHER HALLYDAY (RBI 402)	DEBUT	
37	***NEW AGAIN*** CHRIS CONNER (Contemporory C-14038)	27	7
38	***FORTY DEGREES NORTH*** LATITUDE (RBI/Moss LS 3110)	33	7
39	***MYSTERY WALK*** JOE TAYLOR (Projozz/Intersound CDJ 635)	37	7
40	***DREAMS COME TRUE*** SUZANNE DEAN (Nova 8808-1)	39	7

LABEL BREAKDOWN:

Each Label is followed by the number of albums that appear on this week's Indie Jazz Chart.

FANTASY	9
Contemporary	(5)
Milestone	(3)
Landmark	(1)
CONCORD	7
INTIMA	3
MOSS MUSIC	3
TBA	3
AMHERST	2
OPTIMISM	2
PROJAZZ/INTERSOUND	2
SPINDLETOP	2
CMG	1
MALACO	1
MUSE	1
NOVA	2
PASSPORT	1
SOUNDWINGS	1

THIS WEEK'S #1 DEBUT:
MOSCOW NIGHT

Dave Brubeck

K-Tel Ups Elfenbein To President

LOS ANGELES – Philip Kives, Chairman of the Board of K-Tel International, Inc., this week announced the appointment of Mickey Elfenbein to the position of President of the firm.

Elfenbein steps up to the Presidential post, having served 19 years with K-Tel, most recently as Executive Vice-President of the firm. Elfenbein takes on his new post effective immediately.

K-Tel International, Inc. is the parent of K-Tel International (USA), Inc. as well as a number of other USA and foreign companies. The multinational corporation is involved in the sale of consumer entertainment products, primarily recordings, compact discs, cassette tapes and video.

Kives recently announced that the company was well on its way with its developmental plans, and the coming months will show the release of a number of new artists and studio albums. Kives credits Elfenbein as a guiding force in K-Tel's continuing development around the world.

MICKEY ELFENBEIN

Holzman Leads ROM To The Musical Boundaries

LOS ANGELES – One of the newest players in the indie sweepstakes is ROM Records, but already the label has made its mark on the alternative scene with unusual, offbeat music by the kind of progressive artists who might get lost in the major-label machinery. Their latest release is an example of their eclectic roster, the debut album from accordian wizards Rotondi. Another new release is by guitarist Sandy Bull. ROM's compilation series, *All-Ears Review*, has included music by such diverse combos as the *a cappella* Bobs, the beatnik faves the Washington Squares, the highly acclaimed Silos, the remarkable Game Theory and the utterly charming toy-instruments band Pianosaurus.

ROM is the brainchild of Keith Holzman, who for five years was director of the classical Nonesuch Records label and a senior vice president at Elektra/Asylum. He was also production supervisor for albums by the Doors, Joni Mitchell, Tom Waits, Linda Ronstadt and many others. His varied tastes and technical expertise have earned him positions with the National Endowment for the Arts, as a consultant to the St. Louis symphony and as the music supervisor for the film "The Witches of Eastwick."

Clearly Holzman is more than just a rock 'n' roll guy. He has a master's degree from Boston University and after military service he served as a theater administrator for New York's City Center Opera, Light Opera and Drama companies.

Holzman's diverse background in rock, classical music and theater gives him a unique perspective on what makes a good record and on the kind of artists he would like to see represented. (What other label can boast both Rockin' Dopsie and the Zazu Pitts Memorial Orchestra?)

Holzman estimates that 50% of ROM's output this year will be in the compilation series. The compilations are available in cassette and CD formats only. He garners material for the series through other independent labels, who see the series as an effective marketing tool. Holzman says he is now receiving material from the labels that would not otherwide be available, such as advance copies of new works or previously unreleased material.

Whether it's in the compilation series or single-artist releases, Holzman says he will continue to push at the boundaries. "I wanted to present something virtually unknown in music today," he says, "something experimental, without guidelines, with no limitations as to 'popular' or 'classical,' to introduce some of the hottest new sounds – from African to zydeco – to let people know what's happening in the musical world. I've always been fascinated by anything inventive and underexplored, from travel to computers to music. ROM Records draws on my knowledge of music and the record industry and also indulges my personal curiosity about the art of tomorrow, a curiosity that I want everyone to share."

Alan McGee: The King of Creation

By Joe Williams

LOS ANGELES – Creation Records was founded by Scotsman Alan McGee in 1984 as a vehicle for the new band he had just discovered – the Jesus and Mary Chain. The JAMC were something genuinely new, a band that grafted relentless feedback to irresistable surf/pop melodies. Their first releases on Creation were an immediate sensation, but not without some clever guidance from McGee. It was McGee who suggested they double the irritation factor, and it was McGee who engineered the publicity stunts (such as playing with their backs turned to the audience) that garnered the band such notoriety in the British music press.

The Creation roster grew along with McGee's reputation as a shrewd judge of the public's appetites. In 1985 he randomly plucked a trio of teenage girls from a British Woolworth's, dubbed them Baby Amphetamine, and signed them to a recording contract. No sooner did their song "Chernobyl Baby" make it to the British pop charts when the girls turned on McGee in a *New Musical Express* cover story. Some writers suggested that the public tiff was a deliberate ploy on McGee's part, but such speculation merely added to the sales.

Somewhat overlooked in the early stories about Creation was the sheer quality of the music that the company was releasing. But by the time Creation unveiled it's 1986 compilation album, *I Love the Smell of Napalm*, it was clear that the label was at the forefront of a new pop sound – or rather, resurrecting the best of '60s British pop and giving it a haunting, modern edge. The Creation sound, as exemplified by such bands as the Weather Prophets, Primal Scream, the Jazz Butcher and Biff Bang Pow (for whom McGee is lead vocalist), combines chimey electric and strummed acoustic guitars, la-la harmonies, high yearning vocals and an ironic sense of wonder. Some have dubbed this "the shambling sound," but McGee is quick to disassociate himself from the willfully amateur bands that sprouted after the initial success of Creation. "The Creation bands can play their instruments and keep a beat," McGee says, "and the shambling bands don't even try. Everyone's always blaming me for the shambling bands, but I really had nothing to do with it."

Biff Bang Pow!

Felt

When the Creation bands started making inroads in the British pop charts, the major labels came sniffing. In 1987, after the Jesus and Mary Chain left the fold, McGee inked a deal with Warner Bros. in Britain that resulted in the Warner-distributed Elevation label. Warner handled a Primal Scream and a Weather Prophets album before McGee terminated the arrangement. From the start he has insisted on creative control and refused to bend to the corporate will. "Being independent is an inherently political act," he says. "Educated listeners instinctively rebel against commercialism." Today his records are distributed by the like-minded Rough Trade in Britain, and by the adventurous American indy Relativity in the U.S. The first Relativity/Creation efforts are now in the stores, including Biff Bang Pow's melancholy *Love is Forever*, *The Pictorial Jackson Review* by the loungy, mysterious Felt; and the debut release from House of Love, one of the most acclaimed albums of the year.

Although McGee finds the relationship with Relativity mutually beneficial, he harbors no illusions about the American marketplace. "Independent distribution seems more difficult here. There's so much geography to contend with." He considers 40 or 50,000 sales of his best new releases the upper end of possibility. "But I don't really give a damn," he adds. "I'm not in this for the money. I just want to make good records. I know there are people in this business who would sell their own mothers for the price of a cup of tea but even if I only sell 10 records, I'll be happy, as long as they're records I like."

The Pixies: Cool Sounds And Fun Sonic Blurtings

By Joe Levy

NEW YORK – Boston's Pixies are hardly the first post-punk band to let their love of classic rock show, but as their recent album *Surfer Rosa* (Rough Trade) proves, right now they're the best. Avoiding the inaccessibilty of art-damaged indie-rock blather and the cliches of retro-nuevo 70s revisionism, they fuse visceral, aggressive noise with a respect for melody and song structure and come up with some of the most recognizably fun sonic-blurtings since the Ramones. They're also inventive as hell.

"You've got to be different," says songwriter and vocalist Black Francis explaining the band's style. "That's how you make independent-collegey-arty type records, right? Is to be different. And so you take what you know and you just chop away at it. Instead of having four lines, you have four lines but you stick two of them together and rush it, just anything to make it different. You have a pause instead of waiting for four bars. You wait for four bars and half a bar. You f*** it up. Anyway you can do it to make it trip over itself. A lot of tripping over itself."

Surfer Rosa is stuffed with songs that trip over themselves. The sound, like the lyrics, is full of a joyful insanity. The words concern bones breaking and faces melting, and don't make much sense. According to Black Francis, it just all sounds cool: "I don't know, I like physical imagery. It's a lot more catchy. [If] you use a lot of personal pronouns and stuff, and talk about vague sort of emotional type themes I don't think it comes off very good in a rock 'n' roll song. It has to be more punchy, aggressive, physical things. Say the word 'car' and you think of a car. But you talk about, 'He/She said this...and da da da' and it's just, you know, not the same. It's easy to get moving and then you can't even think about the words. T Rex and all that stuff, the words don't even mean anything, at least not to me. 'Raw ramp,' that's not even a physical thing you think of but it just sounds so RAAAW! That's like a thing, you know? I don't know what it is, but it's just A THING! It sounds great. That's important. You got your drums, you got guitars, and you got bass, and you got the voice, and, you know, you've got to have interesting guitar parts to keep everybody's attention, to keep your own attention, to entertain. You got to have interesting things."

On *Surfer Rosa* the Pixies specialize in pop songs that are so loud and noisy they seem almost muscle bound. That powerful whomp is courtesy of producer Steve Albini, guitarist and vocalist for the now defunct blare-of-conciousness Chicago trio Big Black. Reportedly he had the band cut all the bass, drum, and vocal parts in one take and then spent two weeks recording the slamming, screeching guitar parts. The strategy paid off. *Surfer Rosa* has more power than the band's first EP, *Come On Pilgrim* (released on England's 4AD Records, a label known more for the arty atmospherics of the Cocteau Twins and the Throwing Muses than the rock-action sounds of the Pixies), and it sacrifices none of their love of melody. "We listen to a lot of classic rock music," says Black Francis. "Beatles and Led Zeppelin and Ry Cooder."

One reason the Pixies are so good is Black Francis's obsessive personality. You get the feeling that he's in this band because he *has* to be. "I love records," he admits. "I could listen to them all day. But it's nice about the band that we're sort of naive about a lot of things, and sort of naive about our instruments a little bit, because it falls together. And it all comes out original, because it's our personalities. And that's what original music is: people who are totally introverted and they extend their personality, and that's what makes it enjoyable to you or to me to listen to. Because you go, 'Who is this guy? Who are these people?' Iggy Pop. Who is this guy? I didn't know who Iggy Pop was. I didn't realize he was the grandfather of punk or any of that s***. He was just some guy on a record. A voice from nowhere. How that inspired me, it's his personality."

YUCKS FOR JESUS *– Ex-satanist/drug addict turned Christian comic Mike Warnke was recently honored for his anti-occult, anti-drug activites and record sales of over one million units at a June 29 ceremony in Nashville. Nashville mayor Bill Boner proclaimed it "Mike Warnke Day" in Music City. We haven't heard Warnke's stuff yet, but it's on DaySpring Records and it sounds, um, interesting. Shown here at the ceremony are (from left) Teri Short, DaySpring's assistant g.m.; Lynn Keeseecker, director of A&R; Barry Landis, marketing director; Neal Joseph, V.P. for records; Mike Warnke; and Neal Hall, director of Warnke Ministries.*

Reviews

MZWAKHE – *Change Is Pain* – Rounder (4024)

In January of this year, South African poet/activist Mzwakhe Mbuli (pronounced Miz-WAH-kee m-BUL-lee) was arrested and imprisoned on a Section 29, the infamous "catch-all" that allows the government to detain people indefinitely without charge. He is being held at Protea Police Station in Soweto and is one of more than 30,000 South Africans so detained, without trial, over the past couple of years. Fortunately, prison bars and the efforts of an immoral government are not enough to stifle the voice of this people's poet.

Mzwakhe's *Change Is Pain* album is now available on Rounder Records – and it is excellent. The release was originally available on cassette only in South Africa, and was promptly banned. Dubbed as "trans-African rock and roll" by Mzwakhe himself, the recording blends the rhythmic music of South Africa with the heartfelt spoken-word vocals of Mzwakhe for a truly eclectic, inspiring experience. The musicians – Kenyan guitarist Morri Uarti, Mozambican bassist Jito Baloi, and South African drummer Ian Herman – played in the local bands Wasamata and The Genuines. Not able to take the risk of staying in one place too long, Mzwakhe had to read the poems to the band, who in turn constructed the tracks on their own. They then got back together with a horn section to complete the recordings at producer Lloyd Ross' Shifty Studios. The results are impressive. Mzwakhe's lyrics can be brutally honest in their descriptions of death and cruelty at the hands of the sadistic ruling class. But at the same time, there is the ever-present optimistic belief that justice will be done. Included exclusively on the Rounder recording is unreleased "live" material, which showcases the fiery Mzwakhe speaking to a crowd at the COSATU (Congress of So. African Trade Union) Cultural Day in July, 1987. The addition of these tracks does nothing but enhance and intensify the the overall passion and purpose of the album, making it much more than the excellent musical experience that it is. This is, indeed, soul music in its most purposeful and powerful of forms.

Currently, Rounder Records is discussing with Amnesty International the possibility of including the imprisoned Mzwakhe Mbule (even *in absentia*) on the bill of the forthcoming Amnesty World Tour. Also, they are urging everyone to write letters protesting his detention, without trial, to the following address: *Ambassador of South Africa to the United States, South African Embassy, 3051 Massachusetts Ave. N.W., Washington, D.C. 20008.*

Kevin Coogan

THE HOUSE OF LOVE – *The House of Love* – Creation/Relativity

By the time their product reaches American ears, The Next Big Thing From Britain seems to live up to the hype about half the time. For every cool discovery like the Sugarcubes, the Primitives or the Jesus and Mary Chain, there's a bloated publicity-monster like Sigue Sigue Sputnik or Frankie Goes to Hollywood. Happily, the House of Love falls into the first category, among the bands who give us a fresh new perspective on the wheezy old tart we call pop music.

The House of Love is another product of the Creation label, the premier pop label in Britain today (and maybe the world.). Like a lot of the Creation bands, they manage to be soft and hard at the same time, treading a line that touches both the innocence of the classic pop hook and the darker intimations of sex and experience in a fallen world. Their single, "Christine," employs the same strategy as the best work by the Jesus and Mary Chain, the laying of feedback on top of an airy surf/pop melody, although "Christine" has much more of a lull quality than, say, JAMC's "Never Understand Me." It's a superlative song, but not entirely representative of the band's total virtues. Most of the material has a folk-pop edginess and a bottomless backbeat, with Guy Chadwick's insinuating vocals on top of insistent, jangle-twangy guitar hooks and periodic bursts of distortion. There's a haunting quality to many of the songs, all the moreso for the lyrics, which suggest sexual violence, degradation and shame on the one hand, and an ironic belief in the

saving power of love on the other. As Chadwick sings in "Sulphur," "metaphors cut ignorance to pieces,"and it is the collision of words and ineffable feelings that gives this album its wonderful tension. If the lyrics suggest that love is pain, the music suggests that there is a beating pop heart in all of us that rises up, again and again, at the memory of when we believed otherwise.

Joe Williams

ERIC BURDON – *I Used To Be An Animal*– Striped Horse (SHL 2006)

Poor Eric Burdon has to carry around – and play off of – a legacy that seems to have grown way out of proportion with the passing of time. The original Animals were only together for 16 months (although they scored numerous successes during that time, from "House of the Rising Sun" to "We Gotta Get Oout of This Place"), and the San Francisco spinoff Animals (~~Sky Pilot") didn't last much longer. Yet for all his talent and the undeniable richness of his voice, Burdon's solo career has never matched the success, both monetary and mythic, of his group efforts. In the title of his new album, Burdon confronts his legacy head-on, but the music itself isn't the least bit dated. That's not to suggest that there isn't a fair amount of looking back, though. The title track is a witty, rambunctious retelling of the Animals' story, and it's peppered with riffs that sound devilishly familiar. The peppy "American Dreams" recounts Burdon's glory days after moving to the U.S. in the mid '60s, the wonder of hearing his own songs and the radio and having people everywhere know his name. But those two glances backwards function as a sweetly affective clearing-of-the-air before Burdon unleashes his new material, which is richly textured, superbly produced, and a tremendous showcase for that uniquely rough and soulful voice. Most of it is based in r&b/blues, with a smattering of gospel and horn funk, but it's got a high-tech sheen that enlivens the music without getting in the way. While side one is the playful, retrospective side, side two offers some gritty vignettes on urban life and crime. But the closer, a rousing, slow-build of a tune called "I Will Be With You Again," is ultimately hopeful. Here's hoping that the title of that song is something we can take literally.

Joe Williams

AGITPOP – *Open Seasons* – Twin/Tone (TTR 87128)

One legacy of modernism is that we have assimilated forms of expression that would have been unbearable in an earlier time. Imagine the response from a silent movie audience to the frenetic editing of MTV. Imagine Nathanial Hawthorne trying to make sense of *Finnegan's Wake*, Beethoven hearing Jimi Hendrix for the first time, or Rembrandt confronted with abstract expressionism. While there are still some modes that leave all but the hippest in confusion (What's the deal with with modern dance, anyhow?), most of us now grant that a narrative doesn't have to be linear, a painting doesn't have to look like a sunset and a symphony doesn't have to have violins.

Agitpop makes music that requires an educated ear and a tolerance for such things as atonality, abrupt tempo shifts and minor-key digression, but for those who are willing to work with the music, the rewards are greater than anything that can be had from the latest chartbuster. Their jazz-funk-punk has a loose foundation in pop (most evident here in the angrily anthemic "Kick Back the Hands" and "Straight Through to Nashville," which shares a riff with the Monkees' "Pleasant Valley Sunday"), but it's blown apart by novel chordings and a persistent rhythmic stutter. That rhythmic stutter is a trademark of the band, who are one of the most percussively provocative groups since the Minutemen (with whom this trio is often compared.). Even moreso than the Minutemen, Agitpop takes pleasure in veering away from the beat, and their tunes are strewn with unconventional instrumentation like frying pans and bicycle bells. It's a lot of fun, but there's still a distancing effect which makes the experience that much fuller. In the folky "Top of the Stairs," the alienation effect is achieved with a melancholy melodeon, while elsewhere it's done through the sheer force of the guitars, which are somewhat reminiscent of Soul Asylum's jagged, incendiary attack.

Beneath all this rhythmic and melodic invention there is a fierce intelligence, and the lyrics reward the listener's attention as much as the music. "Inventor" merely repeats the phrases, "Ben Franklin, he liked sex a lot more than the storm's effects./Tom Edison's new record player never thought it would come to this" over a honking horn and a kid's xylophone, while "Getting Up to Go Down" hurls a fistful of words at the wall to convey a life where "days start blue then turn to brown."

Few bands point us in so many new directions as Agitpop, and few records offer so many new pleasures for those who accept the challenge.

Joe Williams

THE EMBARRASSMENT – *The Embarrassment LP* – Time To Develop (LP 87-1)

For those of you who wonder how Big Dipper got to be so great or those of you who have heard somewhere that the Embarrassment were one of the most influential bands of the last three decades, here's a little message from beyond the grave. Years before guitarist Bill Goffrier moved to Boston and joined the Dipper, he and three bespectacled soulmates from Wichita had a band that was the coolest thing to come out of Kansas since sunflowers.

Affecting a nerdy persona, these guys fractured pop-rock into its constitutent elements then spit 'em out in nervous bursts of guitar energy. The Embarrassment did as good a job of playing against type as any band since the Talking Heads. Songs like their cover of "Pushing Too hard" and the hilariously menacing "Sex Drive" hinted at a volatile intelligence. These are the rantings of a would-be sex god who still had to take out the garbage every day after school. The band's scant discography (the *Death Travels West*, the *Retrospective* cassette and the *Embarassment E.P.* which is ioncluded here with additional songs) is heavy on self-mockery and and wry observations. Beneath all the wisecracks and wordplay was an irresistably jittery pop sense that could explode into garage-rock fury or art-school funk at the drop of a slide rule.

Joe Williams

METAL MC – *Born To Party*– Synthecide/Enigma

The cross-breeding of metal and rap seemed like a swell idea when the Beasties unleashed "She's On It," and the *Licensed To Ill* album was simply a great record. But other than Faith No More, nobody seems to have picked up the ball until Metal MC. These SoCal lads are smart enough to read the charts and know that the Beastie Boys went muliple platinum; and with the Beasties in limbo, the time is right for a band with this kind of crossover appeal. They're also smart enough not to take the whole project too seriously. Their raps are pretty standard, as if they're not comfortable enough with the format to use it for anything other than boasting and urging their listeners to "party," but when they let their metal hearts shine through, these guys are tremendous. The guitarist who calls himself Waf is effortlesly spectacular (at least when the arrangements allow him to stretch out, as in the boogie-rap "Hog Loose," the Van Halen-ish "Back to the Beat" and the band's deconstruction of "Johnny B. Goode."). The constraints of the rap form get circumvented nicely at times on this record, and there's good use of sampling, found sounds and remixes.

Joe Williams

THEY CAME, THEY SAW, THEY ROCKED WAY HARD *– The band Caesar Speaks was the grand prize winner of the "96 Rock Off" at the Cotton Club in Atlanta recently, ending a full ten weeks of hard-fought competition among Atlanta's best new musicians. Over 250 bands submitted tapes for consideration, and 24 groups were selected by a panel of music industry professionals to perform during the competition. The grand-prize winner received $1,000, free studio time, band equipment and a gig at radio station 96 Rock's 14th annniversary party later this summer. All eight of the bands who made the finals will appear on a compilation LP, cassette and CD to be released on Luckie Street Records. Proceeds from the sale of these recordings will benefit the Scottish Rite Children's Hospital in Atlanta. Pictured left to right are: Andrew Nall, manager of the Cotton Club; Peter "Maximus" Stroud, Dave "Cassius" Allen, Victor "Brutus" Vannedoe, Hoddy "Ridiculous" Ridarick, and Chris "Caesar" Edmonds, all of Caesar Speaks; and Blake Watson of 96 Rock.*

ON JAZZ

SCAT CATS – Mel Torme (r) and Jon Hendricks hug it up during a JVC Jazz Festival/New York concert salute to the Society of Singers.

EVERYBODY KNOWS *BIRD* IS THE WORD – You're going to hear a lot more about this, believe you me, but **Clint Eastwood's** production of *Bird*, the musical biography of **Charlie Parker** that was a hit at Cannes and is now a hit in Paris, is slowly making its way towards an American theatrical release. We're looking at September now, I think, since the producers are angling to get this one on the New York Film Festival schedule (that September cinematic extravaganza was the launching place for *Round Midnight*, the other Warner Bros. jazz epic). Advance word on the film, from the jazzers that I've spoken to who've seen it, is good. Quite good.

Now you'd think Warner Bros. would issue their own soundtrack on this one, but you'd be wrong. As they did with *Round Midnight*, Columbia has the soundtrack to *Bird* lined up, and it'll be out, the way it looks now, ahead of the film, in August.

I've heard the soundtrack. It's excellent but it's weird. It sounds weird; it even looks weird. For example, on the back cover, under "Side One," it lists the first song, "Lester Leaps In," and the personnel: Charlie Parker: Alto Sax; **Monty Alexander**: Piano; **Ray Brown**: Bass; **John Guerin**: Drums. Monty Alexander was 10 years old when Charlie Parker died. Monty Alexander never played with Charlie Parker.

Okay, so what we have here is music supervisor **Lennie Niehaus** doing the same thing for Charlie Parker as was done for **Patsy Cline** in *Sweet Dreams*. Instead of having a Bird imitator, he's taken Bird's solos themselves and set them within newly-recorded settings. Look, it makes sense. The very nature of jazz is such that a player's personality – his sound, his phrasing, his ability to think on his feet – is a big piece of the whole picture. You could have a saxophonist playing *like* Charlie Parker, even playing Charlie Parker's solos, but it's never going to sound like Charlie Parker. A re-created solo never, ever sounds like a solo that somebody is conceiving on the spot, and nobody – not **Charles MacPherson**, not **Cannonball Adderley**, not *Sonny Stitt* – ever caught the mercurial genius of Charlie Parker exactly right. And, to their credits, none of them really tried to. Not to mention the fact that some of those old bebop records were recorded so poorly that the drums, bass and piano sound something like industrial racket. To use the original records, as they were recorded, in the movie would have been impossible. No, this was the only way to get Bird doing his own playing. (Remember *The Al Jolson Story*? **Larry Parks** played Jolson, but Jolson, who was still alive, did his own singing.)

So the music here sounds fine, if funny – like seeing **Woody Allen** as Zelig standing with **Babe Ruth** or **Adolf Hitler**. It's Bird, okay, but Guerin's drumming and Alexander's piano playing, for example, are pure 1988. They didn't, they couldn't, wipe out their own styles; they couldn't – they're jazz players after all – become **Bud Powell** and **Kenny Clarke**. So we hear Charlie Parker with modern chords behind him, with a bossa nova beat years before bossa nova was introduced, with guys like **Jon Faddis, Ron Carter** and **Barry Harris**. It sounds a bit strange – the alto, to me, sounds like it was recorded many years ago (maybe it's just because I'm so familiar with that sound in those tinny settings).

So the music sounds fine, in a strange, novelty kind of way, and I'm sure it functions beautifully in the film, but – here's the big question – why put out a soundtrack album with the newly-recorded material? Why not just put out the soundtrack album with the original tracks, and let the people who enjoyed the movie enough to go buy the album hear what was really going on? In fact, Warner Bros. owns a good hunk of Charlie Parker's most essential recordings – the Dial catalogue – and they've kept most of that stuff out-of-print for years.

It's a stupid question – of course there was going to be a soundtrack album, if only so Lennie Niehaus's marvelous work could be appreciated. But I wonder if this isn't going to spoil people with digital ears – people who may then go buy some original Bird records, take one listen, and say, "Yuukkk! It sounds like it was recorded a million years ago!!!!!!!"

I'm quite sure that this will cause a spurt in Charlie Parker reissues and other Bird-related projects (-**Sphere** has just done a Charlie Parker album for Verve, and Verve's complete Parker boxed-set will be out on CD in the fall, to name two examples), and that is good news. And, to reiterate the bottom line, this soundtrack is a damned good album. But weird.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor	LW	WOC
1 *REFLECTIONS* GEORGE HOWARD(MCA 42145)	3	8
2 *KILIMANJARO* THE RIPPINGTONS (Passport Jazz PJ 88042)	2	13
3 *SIMPLE PLEASURES* BOBBY MCFERRIN (EMI-Manhattan E1-48059)	1	13
4 *EVERY STEP OF THE WAY* DAVID BENOIT(GRP GR 1047)	4	10
5 *JOHN PATITUCCI* (GRP GR 1049)	7	14
6 *DIANNE REEVES* (Blue Note BLT 46906)	6	35
7 *TIME AND TIDE* BASIA (Epic BFE 40767/E.P.A.)	8	15
8 *AND YOU KNOW THAT* KIRK WHALUM (Columbia FC 40812)	5	21
9 *EYE OF THE BEHOLDER* CHICK COREA ELEKTRIC BAND (GRP GR 1053)	9	6
10 *STILL LIVE* KEITH JARRETT TRIO (ECM 835 008-1)	10	7
11 *ELLA IN ROME- THE BIRTHDAY CONCERT* ELLA FITZGERALD (Verve/PolyGram 835 454-1)	18	6
12 *EARLY SPRING* ALPHONSE MOUZON (Optimism OP 6002))	12	11
13 *THAT SPECIAL PART OF ME* ONAJE ALLAN GUMBS (Zebra/MCA 42120)	14	11
14 *NATURAL ELEMENTS* ACOUSTIC ALCHEMY (MCA Master Series 42125)	16	9
15 *FOLKSONGS FOR A NUCLEAR VILLAGE* SHADOWFAX(Capitol 46924)	17	7
16 *DANCING IN THE DARK* SONNY ROLLINS (Milestone M-9155)	15	14
17 *TRIBUTE TO COUNT BASIE* GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	11	21
18 *DIANE SCHUUR & THE COUNT BASIE ORCHESTRA* (GRP GR 1039)	13	41
19 *TIME IN PLACE* MIKE STERN (Atlantic 81840)	9	12
20 *EVERYNIGHT LIVE AT VINE ST* JOE WILLIAMS (Verve/PolyGram 833236)	20	37
21 *STICKS AND STONES* DAVE GRUSIN/DON GRUSIN (GRP 1051)	23	5
22 *STILL LIFE (TALKING)* PAT METHENY GROUP (Geffen GHS 24145)	21	50
23 *SHADOW PROPHETS* KEVIN EUBANKS (GRP 1054)	26	5
24 *THE IMMIGRANTS* THE ZAWINUL SYNDICATE (Columbia FC 40969)	24	12
25 *MARSALIS STANDARD TIME VOL. 1* WYNTON MARSALIS (Columbia FC 40461)	22	43
26 *THE WYNTON MARSALIS QUARTET LIVE AT BLUES ALLEY* (Columbia FC 40675)	DEBUT	
27 *EYES OF THE VEILED TEMPTRESS* Chuck Mangione (Columbia FC 40984)	29	4
28 *WHEN WE'RE ALONE* FRANK POTENZA (TBA 235))	31	3
29 *RITES OF SUMMER* SPYRO GYRA (MCA 6235)	DEBUT	
30 *POLITICS* YELLOWJACKETS (MCA 6236)	33	2
31 *MAKES YOU WANNA* PIECES OF A DREAM (EMI-Manhattan E1-48740)	35	2
32 *TEARS OF JOY* TUCK & PATTI (Windham Hill WH 0111)	32	3
33 *RENAISSANCE* BRANFORD MARSALIS (Columbia FC 40711)	25	37
34 *GAMALON* (Amherst AMH 3318)	DEBUT	
35 *GRP SUPER LIVE IN CONCERT* DAVE GRUSIN, LEE RITENOUR CHICK COREA, DIANE SCHUUR TOM SCOTT(GRP GRA -1-1650)	28	18
36 *IF THIS BASS COULD ONLY TALK* STANLEY CLARKE (Portrait/CBS 40923)	DEBUT	
37 *LOUD JAZZ* JOHN SCOFIELD (Gramavision 18-8801-1)	27	12
38 *PARIS BLUES* GIL EVANS & STEVE LACY (Owl/PolyGram 380 049)	30	4
39 *WHAT A WONDERFUL WORLD* LOUIS ARMSTRONG (MCA 25204)	34	4
40 *NORTHERN LIGHTS* DAN SIEGEL (CBS Associated BFZ 44026/E.P.A.)	37	18

JAZZ FEATURE PICKS

RAY CHARLES AND BETTY CARTER – Dunhill CD DZS 039 – Producer: Sid Feller

One of the most eagerly-sought of jazz collectors items restored to print – CD print that is – after years of obscurity. The combination of Charles and Carter's voices – fire and ice – gives this '61 date its one-of-a-kind fizz; though Marty Paich's arrangements don't hurt. (The Jack Halloran Singers don't help.) Part of another passel of Charles ABC-Paramount reissues on Dunhil – all digitally dolled-up in spiffy new clothes – which also includes GENIUS + SOUL = JAZZ, the great Quincy Jones- and Ralph Burns-arranged album that puts Charles at the helm of two big bands, including the Count Basie Orchestra, and GREATEST COUNTRY & WESTERN HITS. Extra tracks, from other sessions, beef up each album.

THE CARMEN McRAE - BETTY CARTER DUETS – Great American Music Hall GAMH-2706 – Producers: Tom Bradshaw, Betty Carter, Carmen McRae

This seems to be Betty Carter's year. This '87 live session is an unlikely – and highly-successful – meeting of two diverse jazz divas: the craggy, cynical, world-weary McRae, and the smooth, sensuous, high-flying Carter. They wrap these eight standards up with wit, wisdom, and swinging experience. A scintillating team.

SWINGIN' SWEET – Maxine Sullivan with the Scott Hamilton Quintet – Concord Jazz CCD-4351 – Producer: Takao Ishizuka

The late, elegantly-swinging vocalist in a delicious '86 set with the *simpatico* Scott Hamilton Quintet. Includes a lovely "Loch Lomond." CD only.

MOSCOW NIGHT – Dave Brubeck – Concord Jazz CCD-4353 – Producer: Russell Gloyd

The Brubeck Quartet does its familiar thing, including "Take Five," live from Moscow. The Soviets eat it up, Brubeck devotees will too. CD and cassette out now, LP due in August.

LIVE AT JOE SEGAL'S JAZZ SHOWCASE – The Louie Bellson Quartet – Concord Jazz CJ-350 – Producer: Louie Bellson

Easy-going mainstream blowing date, with Louie on tubs, Don Menza on reeds, John Heard on bass, and Larry Novak on piano. Nothing surprising, just a pleasant, live, toe-tapper.

AROUND THE ROUTE

Needless to say, the talk of the trade the past this past couple of weeks has been the sale by Bally of its pinball and video game business to WMS, which is the parent company of Williams Electronics Games (Cash Box, 7/23/88). The people at Williams feel that this move serves to further emphasize the firm's commitment to the coin-op amusement industry. Let's keep it in the family, so to speak. However, a decision such as this one, involving a giant such as Bally, is bound to stir up the emotional juices. Without exception, everyone we spoke with during the course of our normal weekly calls, expressed sadness at Bally's departure from the pinball and video games business, and at the prospect of not seeing the famous Bally logo on future equipment. Although we've had unconfirmed reports that the Bally Lenc Smith facility in Cicero, Illinois was included in the agreement, no official announcement has been made as yet, regarding the name.

Dateline Charlotte, North Carolina, home of Brady Distg., where they are currently testing a lot of good product! The distirb has made a number of executive promotions and staff additions of late. First off, *Jim Frye* has been upped to vice president of marketing (and coinbiz vet **Blair Norris** continues in his long time position of vice president at Brady). **L.A. Wriston**, a member of the sales staff for the past six years, has been moved inside as sales manager. **Tom Keil** has been named vice president of routes. Two new road salesmen recently came aboard, namely, **Shane Overcash**, who'll be covering the western part of North and South Carolina; and **Bob Schmel**, who'll be covering eastern North and South Carolina as well as Virginia. Our congratulations, guys, and a big welcome to the two newcomers!

Baby it's hot outside. Despite the drought...despite the heat and humidity (ugh!)...business at Atlas Dist. Inc. in Chicago is holdin' cool and steady! Prexy **Jerry Marcus** is certainly not complaining. Here are some of the pieces he mentioned: Konami's "Main Event" is doing "excellent;" Data East's "Bad Dude" is also doing well, as is Atari's "Toobin." Atlas is currently testing Atari's "Final Lap," with very encouraging results. "Capcom Bowler" is what they call their "sleeper" and the new Sega "Altered Beast" is just plain "Super," in Jerry's words. Right now, he's anxiously awaiting the new Taito "Continental Circuit"! Stay cool, guys...the heat wave is showing no signs of departing just yet.

All set to go! The much awaited NSM C.D. combo jukebox made its official debut at the annual PAMMA state convention the weekend of July 15-17, in Pennsylvania, with Loewen America prexy **Rus Strahan** doing the honors. And by the way, we're talkin' production models, not prototypes! We spoke with rus just prior to his departure for the show and he advised that the machines are in production in Germany, with the first container already in the states and the second about to arrive very shortly. Test reports are "lookin' good!" Watch for it!

Back on track. remember the days of not so long ago, when all of the jukebox manufacturers were located in the same vicinity of the exhibit floor at the annual AMOA convention? Well, through the efforts of the Jukebox Promotion Committee, "Jukebox Row" will be re-installed at AMOA Expo '88. And why not, since this year's show will focus on the 100th anniversary of the jukebox. Needless to say, there are so many other promotional projects on the planning board in this regard, so keep tuned and we'll do our best to keep you posted. What would put the frosting on the cake would be increased EXPO participation on the part of the record people!

Camille Compasio

Seeburg Sits On 30 Million Bucks!

CHICAGO – Operators who are interested in installing the Seeburg Laser Music compact disc jukebox in their locations have a new option to consider. The Illinois Capital Group and the Republic National Bank of Chicago have given Seeburg a master lease program of $30 million for the leasing of Laser Music C.D. jukeboxes (including compact discs and accessories). And, in commemoration of the 100th anniversary of the jukebox, no payment will be necessary until 100 days after delivery of the system to operators during the months of July, August and September.

As explained by Seeburg's Executive Vice President Joe Pankus, "the length of term can be anywhere from 36 to 48 to 60 months" and as he pointed out the normal rules apply as to applicants' qualifications. "With this program, operators can now lease equipment and upgrade their music routes without compromising cash flow," he added.

Further information about the leasing program may be obtained through Seeburg distributors or by contacting the Seeburg Corporation at 1105 Westwood Ave., Addison, IL 60101.

Bally Elects Two New Directors

CHICAGO – The election of Eugene F. Tighe, Jr. and Roger N. Keesee to the board of directors of Bally Manufacturing Corp. was recently announced by Robert E. Mullane, president and chairman of the board.

Tighe, a retired Lieutenant General in the U.S. Air force and former director of the Defense Intelligence Agency in Washington D.C., is a director of Brunswick Corporation, Pick Systems, Inc.; TELOS corporation, Fairchild Weston Systems, Inc.; a member of GIS Advisory Board, Planning Research Corporation and a consultant to President American International Group. He is also a member and advisor to a number of educational and non-profit organizations including the John Hopkins Foreign Policy Institute and Carnegie Endowment for International Peace.

General Tighe retired from the Air force after 35 years of active service. He holds a bachelor of arts degree in history from Loyola University (Los Angeles); is a graduate of the U.S. Air War College, holds the first honorary degree granted by the Defense Intelligence College and an honorary doctor's degree from Norwich University.

Roger Keesee is executive vice president and chief operating officer of Bally. He joined Bally as executive vice president in September of 1983 after 23 years with the General Electric Company in various management capacities. He was promoted to chief operating officer of the corporation in February of 1985.

Keesee was awarded an electrical engineering degree from Virginia Polytechnic Institute and earned a master's degree in electrical engineering from the University of Virginia.

As previously reported in *Cash Box* (7/23/88 issue) Bally recently announced an agreement in principal with WMS Industries Inc. (formerly Williams Industries, Inc.) for the purchase by WMS of the assets of Bally's coin operated amusement game manufacturing business, for approximately $8 million. The sale includes Bally's pinball and video game manufacturing assets but does not involve Bally Aladdin's Castle chain of more than 300 amusement game arcades. This transaction, according to Mullane, "is part of the ongoing restructuring of the company and enables Bally to concentrate on the manufacture and marketing of its successful and rapidly growing line of fitness products."

INDUSTRY CALENDAR

July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower: Virginia Beach: state convention & trade show.

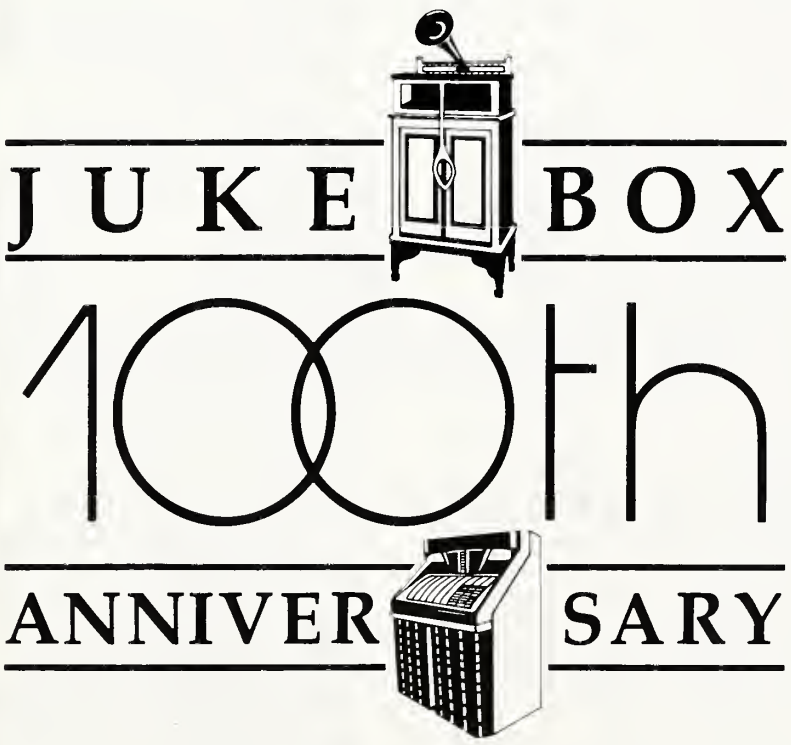
Merit's 'Sooper Shooter'

CHICAGO – "Sooper Shooter" is the new basketball game from Merit Industries and it offers all of the thrills and challenge of the actual sport as well as numerous operator geared features. The machine is quality engineered and built for long lasting performance. The vibrant color scheme combined with a full range of dynamic sounds make it an instant attraction on location, where it can be set up quick and simply, since everything is provided including a high intensity spotlight if it should be needed.

The game can be played by one or two players and it employs easy-to-read scoring and time displays for each. Scoring continues to the end of the adjustable pre-set time limit. There is a bonus replay which allows for one replay per player if their score exceeds 40 points. Additional credits are displayed and players can buy-in to continue the competition.

The 7" basketball and net enhance the realistic play environment and there's a custom-designed industrial grade switch for accurately recording the scores. All electronics are incorporated on a single board that is easily accessible for operator adjustable settings. The Settings include game time limit (15-60 seconds); pricing (25¢ to $1./credit); free game bonus (limit one replay/player); 15 second, 3 point bonus feature, and a number of tickets awarded (if the game is equipped with a ticket dispenser). An optional full canopy is available upon request.

To go along with the game, Merit has designed Sooper Shooter tournament kit which comes complete wit posters, charts and trophies. Further information may be obtained through factory distributors or by contacting Merit Industries, Inc. at 2525 State Road, Bensalem, PA 19020.



AAMA & AMOA To Co-Sponsor Child Abuse Prevention Effort

CHICAGO – The American Amusement Machine Association and the Amusement & Music Operators Association will co-sponsor a poster/flyer campaign, featuring major sports celebrities, to promote public awareness of child abuse prevention. The two trade associations will be working with the National Committee for the Prevention of Child Abuse and will seek the placement of public service announcements in national magazines to bring attention to this serious national problem.

Robert C. Fay, executive vice president of AAMA, stated that the posters will be distributed to businesses throughout the United States, and will feature New York Yankee's baseball star Don Mattingly and his family as well as National Football League analyst John Madden. "We are also hopeful that the posters will be distributed to schools throughout the United States," Fay added.

"We are delighted to work with the National Committee for the Prevention of Child Abuse on this worthwhile project," commented William W. Carpenter, executive vice president of AMOA.

Fay advised that two AAMA members, Bally Midway of Franklin Park, Illinois, and Premier Technology of Bensenville, Illinois, have donated pinball games for an auction at NCPCA's Gold and Silver Ball to be held in Chicago on September 16, 1988.

AAMA previously assisted the Mothers Against Drunk Driving by producing a public service announcement to focus attention on the drunk driving problem. Both AAMA and AMOA will be sponsoring a game room for the U.S. Olympic team in Los Angeles, August 24 through September 11, 1988, as the team completes final processing before departing for Seoul, Korea.

15 YEARS AGO IN CASH BOX

CHICAGO – **Valley Mfg.** intro's **"Power Play Hockey,"** a new air-assisted table hockey game which is played the same as regulation table hockey but contains a number of exclusive features...A new trend is developing in New England arcades, according to **Marshall Caras** of Rowe-dedham, who items that "operators of arcades have now found that whenever a machine is a good money maker, putting in batteries of machines of the same make creates interest and does add to the earning power."...**Rowe International** schedules its 1973 distributor conference for The Dunes in Las Vegas during the period of Sept. 13-14...**Brunswick Corp.** is set to release a scaled-down version of its popular **"Air Hockey"** game for the home market...**Atari, Inc.**, the Northern California based manufacturer of **"Pong,"** has introduced another new video game called **Space Race."** Company prexy **Nolan Bushnell** will be heading for Europe shortly to set up distribution out there...**Jerry Marcus** has been named executive vice president of **Rowe International, Inc.**...More than 100 ops (and 124 players) participate in the 2nd American Air Hockey Championships sponsored by **Banner Specialty** at York College in York, PA...Seeburg prexy **Sam Stern** announced the official entry of Seeburg Industries into the slot machine field with the introduction of "modern-styled, multi-coin machines of electro-mechanical operations."...Chicago-based **Empire Dist.** gets set to open another branch office, this one to be located in Indianapolis with **Joe Patterson** heading up the staff...**Johnny Bilotta**, one of the trade's leaders in the promotion of equipment and new uses for equipment, is currently engaged in a drive to organize the scattered groups that are promoting flipper game tournaments. Back in 1970, Bilotta was responsible for establishing what was reported to be the the first pinball game room on a college campus; namely, Rochester Institute of Technology...**Bally** announces delivery of **"Twin Joker,"** a "radically new type pinball game" with no flippers and no replays; designed strictly for competitive play where you shoot five balls to play skill-shot poker...The first national service seminar, hosted by **Chicago Dynamic Industries** at the Hyatt Regency O'Hare in Chicago draws big numbers...The recently debuted **Wurlitzer 1050 Jukebox** (fashioned after a style that was popular over 20 years ago) is credited with revitalizing business at a downtown Cleveland restaurant called The Last Moving Picture Company.

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N Conners (J. Burvick, M. Meadows) (Valda/Sunsight/Boykin-BMI)
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J. MtumeL. (D. Bryant,A.Peebles,B. Miller) (Irving-ASCAP)
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G. McFadden (G. McFadden, J. Whithead, L. Vitali, J. Cohen) (Suma Group/Bright Light/Maird-BMI)
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T. Riley,J. Kemp (J. Kemp, G. Griffin) (Mochrie-ASCAP/Cal-Gene-BMI)
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D. Robinson (D. Robinson) (Feel The Beat/Stone Diamond-BMI)
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Say It Again ... 19
J. Knight, A. Zigman (Segler,Davis) (Blackwood/Henrey Suemay-BMI)
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R. Hall (R. Hall, A.Z. Giles) (NA)
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R. Brookins (R. Brookins,Reddings) (Sac-ASCAP/Boy/MCA-BMI)
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K. Sweat (K. Sweat, T. Riley) (Vintertainment/ Keith Sweat/Donril/Zomba-ASCAP)
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M. Miller (M. Miller,M. Stevens, L. White, B. Wright) (Sunset Burgundy/MCA/Lilyac-ASCAP/Mchoma/Bernard Wright-BMI)
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C. Hinds, H. Defoe (Hinds, Defore) (Warner Bros/WB/Virgin-ASCAP)
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H. Hewett, M. Seward (H. Hewett, M. Seward) (Not Avail)
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G. Levert, M. Gordon, C. Cooper (G. Levert, M. Gordon) (Trycep/Ferncliff-BMI)
That's What Love Is ... 86
G. Levert, M. Gordon (G. Levert, M. Howard, M. Gordon) (Trycep adm by Willesden/Mardago/ Pera-BMI)
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There's A Need ... 81
A. Longhurst (S. Stirling, G. Williams) (Hidden Pun-BMI)
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R. Troutman (R. Troutman, Z. Troutman) (Troutman/Saja-BMI)
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W. Douglass Jr. (A. Green) (Irving/Al Green-BMI)
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B. Laswell,Mastgerial,H. Hancock (Hancock,Laswell,Collins,Bonner,Mico Wave) (Hancock/ Enemy/Mash-A-Mug/Island/Whats New Wave/Irving-BMI)
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L.A., Babyface (Babyface, Dee, S. Johnson) (Hip Trip/Hip Chic-BMI)
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J. Alexander, M. Bynum (W. Jefferson, J. Jefferson) (Hou n G BMI)
Where Do Broken Hearts ...
N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/R e Blue/Baby Love-ASCAP)
Wild Wild West ...
M. Dewese,L. Maillison, T. Riley, B. New, P. Harris (M.Dewese) (Willesden-BMI)
Wishing Well ...
M. Ware, T.T. D'arby (T.T. D'arby, S. Oliver) (Virgin-Nymph/Young Terrence-BMI)
When Love Comes Calling ...
J. Giscombe (J. Giscombe, R. Smith) (Colgems-BMI/MCA-ASCAP)
Who Do You Love ...
W. Linsey (P. Brown, R.Saulsberry) (Peter Brown/Rod Saulsbry ASCAP)
Yes ...
M. Lloyd (T. Fryer,N. Cavanaugh, T. Graf) (Hands Down-ASC
Yes (If You Want Me) ...
S. B. Lunt (S. B. Lunt,A. Stead) (Perfict Punch/Pet Me-BMI)
You Are Who You Love ...
D. Frank, M. Murphy (G. Christopher) (Chappell/ Inter-song/God's Little-ASCAP)
Young Love ...
N. Martinelli, R. Cantor, J. Jefferson (R. Cantor, J. Jefferson, J. Hartman) (SAEG/Randy Michelle/Hello-BMI)

COUNTRY SINGLES

A Bottle Of Wine And Patsy Cline (Bibo-ASCAP/ IBEME-BMI)
A Little Bit In Love (Goldline-ASCAP) ...
Addicted (Blue Gate/ Cheryl Wheeler-ASCAP) ...
After Lovin' You (Kristen Marie-ASCAP/Princess Muws-BMI
Am I Crazy? (Statler Brothers-BMI) ...
Anyone Can Be Somebody's Fool (Wing and Wheel-BMI) ...
Ashes In The Wind (Tree-BMI) ...
Baby Blue (Muy Bueno/Bill Butler-BMI) ...
Beneath A Painted Sky (Cross Keys/Tree-ASCAP) ...
Blue Love (Cross Keys-ASCAP/Tree) ...
Bluest Eyes In Texas (WB, Uncle Beave-ASCAP/Warner-Tamerlane/Bunch Of Guys-BMI) ...
Button Off My Shirt (Almo/Good Single Ltd./Quince/Chappell/Rondor-ASCAP) ...
California Sunny Beach (Country Mile/Muhlenberg-BMI) ...
Crocodile Man (Gum Tree-BMI) ...
Cry Baby (Jerry Foster-ASCAP/Johnny Morris/Jerry and Bill-BMI) ...
Daddy's Biggest Dream (Rocker-BMI) ...
Darlene (Acuff-Rose/Milene/It's On Hold-ASCAP/BMI) ...
(Do You Love Me) Just Say Yes (Little Big Town/American Made/Old Wolf-BMI; Corey Rock/Wee B-ASCAP) ...
Don't Close Your Eyes (Jack & Bill-ASCAP) ...
Don't Give Candy To A Stranger (Uncle Artie/Goldline/Silverline-ASCAP/BMI) ...
Don't The Morning Always Come Too Soon (Millstone-ASCA
Don't We All Have The Right (Tree-BMI) ...
Every Time You Go Outside I Hope It Rains (Lowery-BMI/Brother Bill's-ASCAP) ...
Fallin' Again (Maypop-BMI) ...
Footsteps (Listen/Hit Kit-BMI) ...
Gift, The (Diamond Dog/Love This Town-BMI) ...
Give A Little Love (Irving-BMI) ...
Givers and Takers (Colgems-EMI-ASCAP) ...
Goin' To Work (Lawyer's Daughter/Warner,Electra-Asylum/Blood, Sweat and Ink-BMI) ...
Goodbye Time (Tom Collins-BMI) ...
Her Heart Don't Beat (Bill Green-BMI) ...
Hey Little Sister (Irving-BMI) ...
Hocus Pocus (Millhouse/Tom Collins-BMI) ...
I Couldn't Leave You If I Tried (Coolwell-ASCAP) ...
I Don't Have Far To Fall (Acuff-Rose-BMI/ Golden Reed-ASCA
I Have You (Warner-Tamerlane/Believus Or Not/Screen Ge EMI-BMI) ...
I Loved You Yesterday (Michael H. Goldsen/Lyle Lovett-ASCA
I Should Be With You (Steve Wariner-BMI) ...
I Still Believe (WB/Brother Bill's-ASCAP) ...
I Told You So (Charlie Monk/Three Story-ASCAP) ...
I Wanna Know Her Again (Publishers: Unlisted) ...
I Wanta Wake Up With You (Ben Peters-BMI) ...
I Will Whisper Your Name (Song Pantry/Vanwarmer-ASCAP
If Hearts Could Talk (Combine-BMI/Music City-ASCAP) ...
If I Were Looking (TIP-BMI) ...
If It Ain't Broke Don't Fix It (Rural Hip-ASCAP;West Express-BMI) ...
If It Don't Come Easy (Silverline/Songmedia/Multimedia-BM
If The South Woulda Won (Bocephus-BMI) ...
If You Change Your Mind (Chelcait-BMI/Almo, Little Nemo-ASCAP) ...
If Your Memory Served Me Right (Cross Keys-ASCAP,Al Marie/Lynten-BMI) ...
I'll Give You All My Love Tonight (Bellamy Brothers-ASCAP)
I'll Walk Before I Crawl (Tree-BMI/Cross Keys-ASCAP) ...
I'm Down To My Last Cigarette (Central Songs/EMI-BMI) ...
I'm Gonna Love Her On The Radio (Rick Hall/Beginner-ASC
I'm Still Missing You (Tree/Strawberry Lane-BMI) ...
I'm Your Puppet (Fame-BMI) ...
Is The Fire Dying (Chip 'N' Dale-ASCAP) ...
Joe Knows How To Live (Good Single/Irving/WB/Two Sons-ASCAP/Tree-BMI) ...
Just One Kiss (Tree/Pacific Island-BMI) ...
Letter Home (Moon And Stars/Screen Gems-EMI-BMI) ...
Love Of A Lifetime (Kristoshua-BMI) ...
Midnight Highway (U Do 2/Warner-Refuge-ASCAP/Long Tooth-BMI) ...
Money (Wooden Wonder-SESAC) ...
My Heart's Way Behind (Doug Peters-BMI) ...
New Never Wore Off My Sweet Baby, The (Tree/Musicor/Fast Ball/G.I.D.-BMI/SESAC/ASCAP) ...
Nobody Knows (Write Road/Ensign/Little Whitney-BMI; Famous-ASCAP) ...
Old Five And Dimer (ATV-BMI) ...
Other Guy, The (American Ragtime-BMI) ...
Ozark Mountain Dream (Alton Howard-BMI) ...
Paradise (SBK/April-ASCAP) ...
Radio, The (Benefit/Englishtown-BMI) ...
Real Good Feel Good Song (Of/King Coal/Jack and Bill/Rebel Heart-ASCAP) ...
Satisfy You (MCA/Don Schlitz-ASCAP) ...
Saturday Night (Cloudy Richard-BMI) ...
Set'em Up Joe (Hookem/Sabel-ASCAP/Tree/Larry Butler wood-BMI) ...
She Doesn't Like The Rain (Big Cypress-BMI) ...
She Looks Like A Heartache (Jobete/Terrace-ASCAP) ...
She's In Love (Lodge Hall/Jack & Jill/Songs DeBurgo-ASCAP
Sorry Girls (SBK/Combine-BMI) ...
Streets Of Bakersfield (Tree-BMI) ...
Strong Enough To Bend (Uncle Artie/MCA/Don Schlitz-AS
Summer Wind (Bar None-BMI) ...
Sunday Kind Of Love (MCA-ASCAP) ...
Talkin' To The Wrong Man (Timberwolf-BMI) ...
Tear-Stained Letter (Island-BMI) ...
Texas In 1880 (Uncle Artie-ASCAP) ...
Thanks Again (Jack & Bill/Amanda-Lin-ASCAP) ...
That's What Your Love Does To Me (Terrace/Cross Keys ASC
They Always Look Better When They're Leaving (Lawyer's Daughter/Beckaroo-BMI) ...
Untold Stories (White Sheep/Colgems-EMI-ASCAP) ...
Walk On By (Lowery-BMI) ...
Wanderer, The (Mijac/Warner-Tamerlane-BMI) ...
We Believe In Happy Endings (Jack And Bill-ASCAP) ...
We Never Touch At All (Tree-BMI) ...
Where The Rocky Mountains Touch The Morning Sun (S Pantry/VanWarmer/Tom Collins-ASCAP/BMI) ...
Wild Texas Rose (Best Way-ASCAP/Memory Maker-BM
Wishful Thinking (Jat-BMI) ...
Workin' Man (Jim Boy-ASCAP) ...
You Can't Keep A Good Love Down (MCA/Hightop-BM
You Fit Right Into My Heart (Screen Gems-EMI/Bethlehem lett Moon-BMI/Colgems-EMI-ASCAP) ...

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